

# JEFFERSON MONTHLY

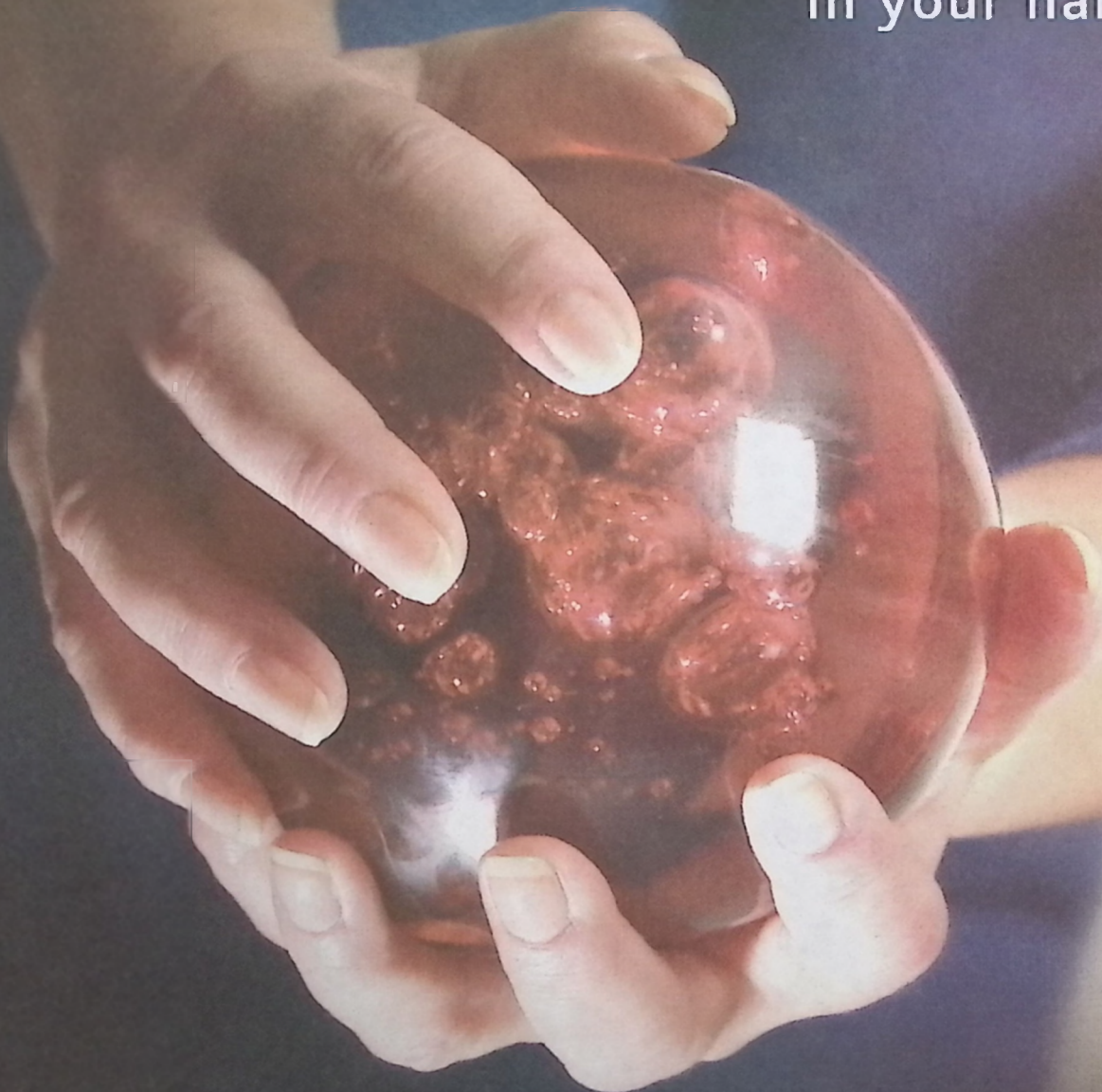
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surrounding the issue both be reduced?*

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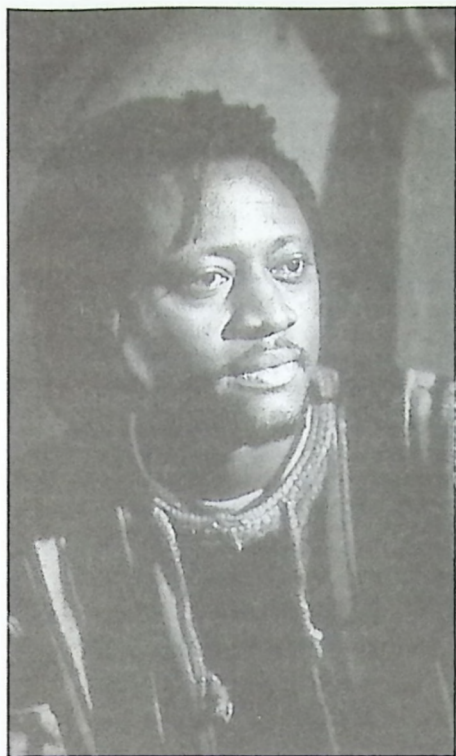
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#### ON THE COVER

A low-intensity portion of the half-million acre Biscuit Fire this past summer—a catalyst for regional and national debate about the best way to reduce forest fire intensity back to historically healthy levels. See feature, page 8.

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# JEFFERSON MONTHLY

JANUARY 2003

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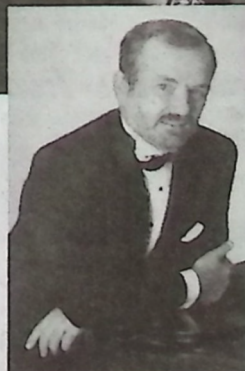
### FEATURES

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Several hundred thousand acres of regional forest fires this past summer produced rare agreement between environmentalists, the timber industry and the government: the unnatural intensity of recent forest fires, produced by a history of fire suppression, has created a crisis situation in our forests. Beyond the understanding that the forests must be returned to a more natural state of growth and fire cycles, however, the agreement ends. How to proceed in addressing the trouble is a contentious issue, and the stakes are huge, especially given economic and political agendas underlying the various proposed solutions. Journalist Tim Holt looks into a conflict that has implications for everything from economics to environment.



The Sierra Winds Quintet, above, and pianist Mykola Suk, right, will be presented in Ashland by Chamber Music Concerts on January 12.



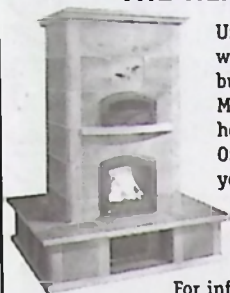
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See page 24 for e-mail directory.





# TUNED IN

Ronald Kramer

## Talk Radio

Recently Senator Tom Daschle (D-SD) made headlines by maintaining that “sharp and shrill” talk radio hosts had spurred an increase in threats made to public officials. He observed that, as conservative radio talk show hosts had criticized him throughout the year, the threats made against him had commensurately increased. Senator Daschle’s comment, for which he was generally criticized, produced several days’ media analysis about the politicization of talk radio and its public policy implications.

Talk radio, meaning telephone “call-in” programs, has existed for nearly as long as radio itself. But what we tend to refer to as talk radio developed following the repeal of the Federal Communications Commission’s (FCC) “Fairness Doctrine.” Adopted by the FCC in 1949, the Fairness Doctrine required all radio and television stations to present fair, balanced coverage on issues which were “controversial and of public importance.” Sometimes confused with the Equal Time Doctrine, which remains in effect and which requires broadcasters to provide equal time to most political candidates, the Fairness Doctrine was designed to achieve substantial impartiality in broadcasters’ coverage of issues. It was adopted, in part, as a result of egregious excesses by a few broadcasters who had used their stations for overtly partisan political purposes. Congress and the FCC believed that the use of the public’s airwaves by broadcasters obligated stations to avoid politicizing their own station operations. The Fairness Doctrine was repealed in 1987, when efforts to deregulate the broadcasting industry were sweeping through President Reagan’s administration and the Congress.

The argument in favor of repeal was that by 1987 there were so many media outlets that their respective imbalance in coverage of issues would nullify one another’s excesses and that the total media output would achieve the desired “balanced” coverage. It was also suggested that rapid

partisanship by stations would probably prove a poor business decision by alienating large segments of the listening public whose politics differed from a partisan host’s or their station.

As a result, talk radio programming of a uni-dimensional and sometimes rather vicious nature developed — programming which would have not been possible when the Fairness Doctrine was in place. For the record, a few stations, including Jefferson Public Radio, have maintained the Fairness Doctrine as an internal station policy and continue to adhere to it. The vast majority of stations, however, have exercised the freedom given them in 1987 and totally abandoned that approach.

The policy makers of 1987 were exceedingly naïve. They assumed that talk radio was fundamentally grounded in the world of ideas and issues. It is not. It is a broadcast manifestation of the world of entertainment which uses talk and information as content to entertain. For example, I once worked for a major radio network, including on a nationally known talk show host’s program. He was very knowledgeable and kind to his callers (at least comparing him to today’s commercial radio talk show hosts). But he always had the last word in any call because his engineer was instructed to turn off the call on cue from the host. The host would, in a very sincere and thoughtful manner, end the call with a comment like “I’m sure you agree with that,” the caller’s silence on the air would then suggest tacit assent, and the host would then move on to the next call. He was a master of using the “pregnant pause” to indicate that he had won each exchange. In other words, the dialogue was “managed” to achieve a pacing and tone which delivered the best entertainment value for the listening audience. Callers who disagreed with the host never had a chance to equally vie for their views. Those who advocated repeal of the Fairness Doctrine never factored in the fact that the content of talk

radio shows would be similarly managed for entertainment rather than for content value. Just as the Jerry Springer Show dwells in areas of emotional excess, and regularly beats less sensational offerings in the ratings, talk radio gravitates toward the sensational. And Senator Daschle, probably accurately, suggested a linkage between such excesses and a tendency for emotionally unstable individuals to seek to actualize their passions by lashing out in a threatening way at public figures.

The federal government has been remarkably blind to the long-term consequences of its communication policies. Given the result of the Fairness Doctrine’s repeal, what could they have been thinking when they authorized the Telecommunications Deregulation Act of 1996? Contrary to the idea that “more voices” would balance out the excesses which were unleashed by repeal of the Fairness Doctrine, the aggregation of huge numbers of radio stations under common ownership dramatically amplified the effect of those excesses by harnessing larger numbers of radio stations carrying common programming. Recently, the Future of Music Coalition (FMC) released a report entitled “Radio Deregulation: Has it Served Citizens and Musicians?.” The report concludes that the 1996 Act, which was designed to foster “innovation and competition” and to “promote diversity in programming diversity in viewpoints” on radio, has resulted in radio being “controlled by an oligopoly” with “the vast majority of music formats... (being) dominated by four companies or fewer.” Reacting to the report, Mark Wahl, Broadband Project Director for the Center of Digital Democracy, said: “If allowed to proceed, this radical deregulatory agenda will result in the Clear Channelization of broadband, threatening online openness and competition, reducing diversity of expressing and inhibiting democracy.”

I don’t mean to suggest that all talk radio programs are solely grounded in sensationalism. Our own *Jefferson Exchange* works hard, pursuant to our internal Fairness Doctrine, to promote the balanced exchange of information and ideas. But the talk radio industry as a whole is a masquerade of such goals. IM

Ronald Kramer is JPR’s Executive Director.

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# JEFFERSON ALMANAC

*Diana Coogle*

## The Spell of the Sensuous

Because I have lived in the woods for more than a quarter of a century, I think of myself as relatively well tuned to nature, but after reading David Abram's *The Spell of the Sensuous*, I see that I am but a neophyte next to pre-literate people. Before the alphabet, Abram claims, a man understood the air not as empty space but as the connection between all living beings; a woman listened to the language of the animals and knew the voice of the wind. As a writer and a language lover, I hated to hear this defamation of the written word, but I had to admit, as I read, how much we have lost since we learned to read. (Of course, we have gained a lot as well, but that wasn't what Abram was writing about.)

Inspired by Abram's book, I have been practicing pre-alphabetic awareness lately, so on my walk yesterday, when I heard something scamper up a tree, I decided not to trust my assumption of a squirrel and backed up a few steps to investigate. Just through the woods, clinging to the slender trunk of a tall white fir, stretched full length vertically, his body long and sleek as a weasel, his tail as long as his body, his fur rich and thick and deep chocolate brown, was a creature I had never seen before. It was a marten.


He whipped around the tree and faced me, yelling. He put his claws on a short branch and went on yelling, and he yelled at me as he corkscrewed around the trunk, so supple his body was as a grapevine to the tree. In unmistakable language, he was telling me to go away. He stopped on a branch and yelled at me. He clung to the side of the tree, facing up, and then he scampered down a few feet to face me and

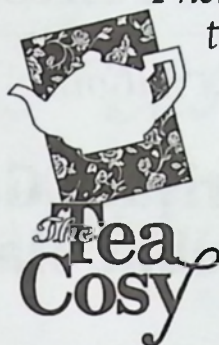
yell some more. He had short little ears and a little snout with whiskers. He came farther down the tree and yelled more. When he descended again, more aggressively still, I grew uneasy and looked around for an unencumbered means of escape. Finally I spoke gently to him, but at the first syllables, faster than a cat catching a bat (which up to then was the fastest movement I had seen in an animal), he whipped down from the tree and off through the woods, throwing his chocolate brown tail once over a patch of salal as he disappeared.

Then the woods were the same as always. It was I who was different, for I had been under the spell of the sensuous. My fingers had tingled with the thought of rubbing my hands down that gorgeous soft fur. My skin had prickled as I took in the cat-like sharpness of the claws clinging to the trunk. The squirrel-like, chuckling rant being thrown at me had easily conveyed its message of warning, and my legs had tensed in response. I had been aware of the various greys of the fir and pine trunks framing the opening between me and the marten, the crosshatch of dead branches, the bright green salal on the forest floor, the blue sky in patches through the evergreen branches overhead. If I had had only a bit more of Abram's sensual awareness, I might have smelled the marten, too, as I had once smelled the wild, rank odor of elk on a hiking trail. There is so much more in the world available to us if we could only open our senses enough. Without the alphabet and all the ensuing shift of consciousness away from the natural world, we would live in the spell of the sensuous. There is no way I could make myself pre-literate, even if I wanted to, but I would love

I HAD TO ADMIT,  
AS I READ,  
HOW MUCH  
WE HAVE LOST  
SINCE WE LEARNED  
TO READ.

to know the world through such a spell.

Yet as we turn the year and I look into 2003, such moments as these seem preciously rare. Will the near future allow us the luxury of knowing the spell of the sensuous? Or will we be entangled in more pressing, life-sustaining practices? It is my fervent hope that the coming year will give us all ample opportunity to know the natural world so thoroughly. Whether we take advantage of those opportunities would be up to each of us. Just to have them would be a blessing. 



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# JEFFERSON PERSPECTIVE

Les AuCoin

## Private Guns, Public Habits

I just returned from the Ashland Library with a book by Sinclair Lewis, the first American to win a Pulitzer Prize for literature. Now I'm worried that John Ashcroft might finger me as a subversive troublemaker. Under the new "U.S. Patriot Act," the government has begun to monitor books you and I borrow from public libraries. It's all part of the price we're expected to pay for fighting the War on Terrorism.

My library book is Sinclair Lewis's Depression-era novel, *It Can't Happen Here*. It carries a civil libertarian message that John Ashcroft won't like one bit. In the book, Depression-era Americans become so frightened for their future that they slowly give up their freedoms and turn to a dictatorship to take care of them.

Life imitates art. Giving up rights out of fear is what Americas are doing now in the War on Terrorism.

We've seen the dangerous lengths to which such acquiescence can take us. In the late '40s and early '50s, fear of Communism permitted unsubstantiated Red-baiting to shatter the lives and careers of innocent citizens. During World War Two, fear of military defeat facilitated the internment—without charges—of Americans of Japanese descent. Now the War on Terrorism has imprisoned some Americans without charges again.

Again there is no outcry from the public, maybe because the individuals seem unsavory. Or maybe a theory raised in a *The New York Times* report explains it best—many Americans seem to think government will invade only someone else's privacy. (This may explain why some JPR listeners thought that in recent commen-

taries I irresponsibly overstated the current threat to our liberties. For their comments, go to the Community Forum at JPR's website: [www.jeffnet.org](http://www.jeffnet.org).)

Alas, I fear that good people fail to understand what a wise editor once observed: there is no "slippery slope" toward loss of liberties, only a long staircase where each step downward must first be tolerated by the American people and their leaders. Thus, while the rest of us may not now be government property, the private facts of our lives soon will be.

Under yet another War on Terrorism law—the so-called "Homeland Security Act"—the Pentagon will set up a massive

database containing private information on every American citizen. They call the program, "Total Information Awareness." For a lot of people, the words alone are enough to shiver their spines. Think of it: Total *government* awareness of your private commercial activities and your government-related information.

The data bank is designed to include every magazine subscription you order, every purchase you make with a credit card, every prescription you fill, every Web site you visit and email you send or receive, every academic grade you score, every bank deposit you make, every trip you book, and every event you attend. It would contain your passport applications, driver's license data, judicial and divorce records, complaints about you from nosy neighbors or people with a grudge against you, plus the latest hidden camera surveillance.

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“

THINK OF IT: TOTAL  
GOVERNMENT AWARENESS OF  
YOUR PRIVATE COMMERCIAL  
ACTIVITIES AND YOUR  
GOVERNMENT-RELATED  
INFORMATION.

”

The Pentagon dismisses the program's potential for abusing the rights of innocent Americans. "We've got so many big fish to go after," a spokeswoman scoffed, "It's completely unreasonable and irresponsible to suggest that we'd squander our time interfering with the lives of average citizens."

Yes, but the life record of average Americans will remain in the databank for any faceless bureaucrat to inspect at any time without the knowledge of the citizen in question.

I wonder if President Bush hears the echoes of George Orwell when he tells us that these War-on-Terrorism efforts are the first shots in a war to "defend America's freedoms." An ironic choice of words, "shots." It reminds me of guns. And, darn me, "guns" reminds me of those patriots over at the NRA. It turns out that they have no quarrel with the government's new snooping authority. Yet when someone suggested that the FBI should use background records of gun purchases to search for terrorists or, say, a Washington sniper, John Ashcroft and the NRA screamed that it would—*gasp!*—violate the privacy of NRA members.

A recent PBS report said that America gun laws are so loose that it's more sensible for terrorists to buy them here rather than bring them in from abroad. This doesn't faze Mr. Ashcroft, who says he doesn't need information about gun purchases to defend us against terrorism. On the other hand, he apparently cannot defend America without checking what you check out with your library card. ■

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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COVER STORY

# Cooling It

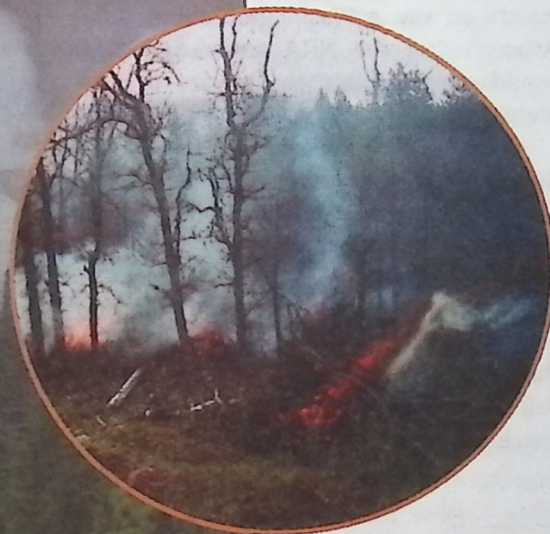
*How can forest fire intensity and the conflict surrounding the issue both be reduced?*

By Tim Holt

**LEFT:** The Biscuit Fire burned both at healthy and unhealthy intensities, in different areas; the fire has been a catalyst for forest management debate.



**ABOVE:** Part of the Round Forks Timber Sale at Lost Creek, where large trees as well as small have been removed in what is billed as a fuels reduction project.



**ABOVE:** After ecological thinning has been performed, Lomakatsi Restoration Project crews monitor prescribed spot-burns in an oak woodland rehabilitation project in the Illinois Valley.

**F**ires are integral to the life cycle of forests, so much so that forest ecologists refer matter-of-factly to our region as “fire habitat.” Ponderosa pine and douglas fir, with their fire-resistant bark, have adapted to the periodic sweep of fire through their midst. The lodge pole pine, found commonly in the eastern Cascades, is totally dependent on fire for its continued existence, needing the intense heat of a forest fire for its pine cone to pop open and disperse its seeds.

Forest scientists also speak of “fire cycles” that vary within the region. Forests on the coast, with their moist, humid climates, may experience natural fires only once every 100 years. By contrast, fires sweep much more frequently through the dry pine forests on the slopes of Mount Shasta or the oak woodlands in the Applegate watershed and, historically, through the lowland forests of the valley now occupied by Ashland.

The naturally burning fires of an earlier era prevented the intense infernos that we now experience today, by periodically clearing out undergrowth. (This had the additional benefit of leaving a covering of ash to replenish the forest soil.) But with the introduction of the extensive fire suppression activities of the past half-century, there has been a buildup of undergrowth, generally thicker and taller than it would have been in an era of more frequent fires. As a result, the cleansing fires of earlier eons have tended to become more destructive fires, fires that can readily soar to the tops of the oldest trees, wiping out entire forests and the animal and plant species that depend on them.

What we saw in our region last summer was part of the natural fire cycle, but greatly exacerbated by at least 50 years of fire suppression. On that conclusion there is general agreement among parties who often disagree: timber interests, Forest Service and BLM officials, and environmentalists. But there is by no means general agreement on how we can find a path back to the conditions of an earlier era, when fire was a regenerative, not a destructive, force.

But there is one more important point of agreement: That one of the best ways to prevent rapidly spreading, destructive fires is to thin out the smaller trees, generally those less than ten inches in diameter. Whether they're found in commercially cultivated tree "plantations" or in natural undergrowth, they add fuel and heat to a raging fire, increasing its destructive potential. If allowed to grow unchecked, they raise the potential for the high-rise fires that wipe out entire forests.

The difficulty arises over how these fire-fueling trees are to be removed, particularly on public lands. The sticking point is over money, largely due to the fact that these smaller trees have little commercial value at present. Traditionally, any tree removal program of any kind on public lands has involved for-profit timber companies cutting large, commercially valuable trees. In the case of the small tree removal projects, proceeds from the sale and removal of larger trees minimizes the cost of these projects to the taxpayer, argue forestry officials and the timber



THE ATTEMPT  
TO FUSE COMMERCIAL  
TREE-CUTTING AND  
FIRE HAZARD  
FUELS TREATMENTS  
IN THE SAME PROJECT  
IS AT BEST AN AWKWARD  
ARRANGEMENT.



LEFT: A Headwaters worker stands atop a large stump in the Round Forks Timber Sale, where large, marketable fire-resistant trees have been taken out along with smaller ones in a "regeneration harvest." ABOVE, TOP: Another glimpse of this summer's Biscuit Fire. ABOVE, BOTTOM: Small logs being fed into the Economizer, a portable milling saw that specializes in small trees, owned by the Watershed Research and Training Center in Hayfork, California.

companies. (However, environmentalists have long contended that these projects are heavily subsidized through the development and maintenance of logging roads and the administrative costs of such sales.)

In the case of fire hazard reduction projects, the commercial approach can work at cross purposes with the goals of the project, with the result that the removal of the actual fire hazards—not only small trees but also shrubs and grasses—becomes secondary to the harvesting of the marketable stuff. (The Headwaters group in Ashland, for one, has photo documentation of wholesale cutting of the larger, marketable trees on what were billed as fuel hazard reduction projects in the Rogue River Valley.) On top of that, the removal of the larger trees tends to increase the intensity of future fires, since these trees are the most fire resistant and can help in slowing fires by absorbing some of their heat without going up in flames.

A shift in direction from the strictly pay-as-you-go, commercial approach occurred in 2000, after another intense fire season in the Northwest, when the Clinton Administration pushed its National Fire Plan through Congress. It provided funds for undergrowth thinning on public lands. The plan pointedly directed public land managers “not [to] rely on commercial logging or new road building to reduce fire risks.”

Today in southern Oregon, in the national forests and on BLM land, a number of such non-commercial thinning projects have been launched. In particular, Ashland-based Lomakatsi Restoration Project has tackled fire hazard reduction in the forests with a kind of missionary zeal, transforming these projects into something very different from what they’ve been in the past.

Lomakatsi is also involved in forest and riparian restoration and revegetation projects. Lomakatsi project manager Marko Bey sees their fuel-thinning work in the forests as part of that restoration work, as well as contributing to fire hazard reduction. Typically, the work is a two-step process: First, a crew goes in and cuts the small-diameter trees. Then, prescribed burns are used to thin out understory grasses and shrubs. Native grasses are planted in many cases to replace burned-out non-native grasses. The prescribed burns, Bey notes, attempt to mimic the action of a natural fire, which, in general, burns more thoroughly on drier, south-facing slopes and at lower elevations. When the work is completed, there will be what Bey describes as a “mosaic pattern” of cleared forests alternating with more thickly vegetated sections, depending on the slope and moisture levels of each section—all of this mimicking as closely as possible the action of a natural fire.

The Lomakatsi approach is part of what Dominick Della Sala of Ashland, a forest ecologist with the World Wildlife Fund, has in mind when he urges that fire hazard reduction efforts be used for “forest restoration rather than forest degradation.”

The people at Lomakatsi also draw on Native American practices as part of their fire management approach. (“Lomakatsi” is a Hopi word meaning “life in balance.”) Frank Lake, a graduate

student whose ancestors were Karuk, has been helping Bey and his crews fine tune their thinning projects to include Native American practices that take into account the entire living forest. For example, rather than doing wholesale clearing, isolated clumps of manzanita are left standing so that their berries and seeds can nurture birds, squirrels and some of the larger animals; similarly, isolated stands of buck brush and snowbrush, both with nitrogen-rich foliage, are left for deer and other ungulates.

The Lomakatsi efforts are still benefitting from the policy shifts of the Clinton years away from strictly commercial approaches in the public forests. But now, with a new administration in place, the tide seems to be shifting back toward a more commerce-driven approach. The Bush Administration has been pushing for a tree-cutting program (dubbed the “Healthy Forests Initiative”) that reflects timber industry concerns over delays in implementing timber-cutting plans. The Bush proposal would suspend citizen appeals on forest-thinning projects. Environmentalists, led by the Sierra Club, helped kill this proposal in the last session of Congress. Of particular concern—and a focus of many of those citizen appeals in the past—is a vaguely defined category known as the “hazard” tree. These are marked for cutting if, because of fire damage or insect infestation or disease they might fall on roads or power lines, or if they pose a future threat to fire or logging crews. Environmentalists claim the “hazard” label, subject as it is to a wide range of applications, is often used as a means to add more valuable timber to a given cut, and they cite chapter and verse on legions of apparently healthy trees marked as “hazards.”

Without getting too deeply into these disputes, it is probably fair to say that the attempt to fuse commercial tree-cutting and fire hazard fuels treatments in the same project is at best an awkward arrangement. Given the current state of distrust between timber interests and environmentalists, it is a recipe for stalemate.

**THERE REMAIN SOME  
SERIOUS QUESTIONS  
AS TO WHETHER THESE  
FUELS-THINNING  
PROGRAMS WILL ACHIEVE  
THEIR ULTIMATE GOAL.**

To find signs of progress in the push for healthier and more fire-resistant forests one must look beyond prevailing forest practices and the shifting political winds—and, to some extent, beyond the constant back-and-forth bickering between environmentalists and timber industry and government officials.

By searching the backwaters of the region, it’s possible to uncover a number of resourceful and determined folks who are grappling with the issue of how to bring tree cutting and fire hazard reduction in line with healthy forest practices, and at the same time to make these programs economically viable.

We’ve already touched on the efforts of the Lomakatsi folks. But their forest-friendly efforts, commendable as they are, still leave the question of what to do with the small-diameter logs once they’re cut. They’re too small to provide basic building materials. They can be used to produce specialty lumber products, but this requires different milling equipment from that used to mill larger trees, and so requires significant investment and retooling.

A hundred miles south of the California-Oregon border, in the heart of the Trinity National Forest, lies the Watershed Research And Training Center of Hayfork. It’s a small, resourceful non-



Roger Jaegel, program coordinator at the Watershed Research and Training Center.

profit organization that grew out of the desperation of a small mill town. In 1996 Hayfork lost its one sawmill, and with it 40 percent of the town's payroll. With the help of federal dollars, the Center has attempted to fill the employment gap in Hayfork by retraining displaced timber industry workers in a new line of healthy forest practices, that include reducing fire hazards in the forest, as well as erosion control and wildlife habitat restoration.

After nearly a decade, the Center has been able to restore only about one-fifth of the total payroll dollars lost at the mill (although that doesn't count trainees who've gone on to other employers). But it has played a leading role in the regional effort to create jobs and usable products from the materials recovered from fuels-thinning efforts.

Toward that goal, the Hayfork Center has acquired a \$130,000 piece of equipment coveted throughout the region. It is a portable milling saw called an "Economizer" that specializes in milling trees under nine inches in diameter, and it can be hauled right out to logging sites. Using the Economizer, the Hayfork folks have demonstrated that floorboards, furniture components, and paneling can be successfully produced from the milled lumber. They have also been able to produce fence posts and teepee poles from peeled logs.

There's only one problem: There are no fuels treatment projects going on in the forests around Hayfork at present. Hence there are no small-diameter logs available, so the Hayfork equipment is standing idle.

Training Center program coordinator Roger Jaegel says he's been promised small logs by Forest Service officials for a number of years now, with no results.

"It seems to be a check-in-the-mail situation," he says ruefully, adding pointedly that such countries as Sweden, Denmark, Norway, Germany and Japan already have successful small log processing operations up and running. Both Jaegel and others in the area note that the steep terrain of their region is not particularly conducive to fuels treatment projects—although there is certainly a need for fire hazard work in the area. Currently, the local Forest Service is concentrating its fuels treatment efforts in the more accessible, flatter terrain near McCloud on the southern slopes of Mount Shasta and on the eastern slopes of the Cascades near Yreka.

As we've noted, smaller logs are being cut by Lomakatsi and others in southern Oregon on BLM lands and in the Rogue River and Siskiyou National Forests. So it's not surprising that Jaegel is talking about packing up his Economizer, and for that matter the entire Center—lock, stock and barrel—and moving it up north to some as-yet-undetermined location in southern Oregon.

For the short term, he's hauling his Economizer up to Medford, where the Medford Water Commission has 2,300 acres of forest land that needs thinning as part of its own fire hazard reduction program.

In the meantime, the head of the Medford water district, Bob Jones, has his eyes set on much bigger projects. In fact, he's chomping at the bit to make that elusive connection between small logs, the specialized equipment needed to process them, and the new jobs that would be generated



**ABOVE:** Lomakatsi restoration practitioners thin small trees and brush for fuel load reduction and pine-oak savannah enhancement in the Wildland Urban Interface of the Ashland watershed. (Restoration Workforce Training Program, National Fire Plan, 2002).

**RIGHT:** Ash in the aftermath of the Biscuit Fire.

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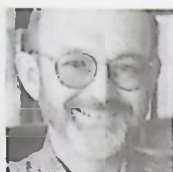
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## NATURE NOTES

Frank Lang

### Winter Wren and Brown Creeper

Middle of winter. Seattle, Washington. Two blocks from the University of Washington's Washington Park Arboretum. Time on our hands. What to do? I know, go for a walk in the Arboretum, duh! What a great place: hundreds of acres of old second growth and beautifully laid out gardens. This day we chose to visit the Winter Garden, duh!

The plant in bloom was witch hazel, lots of witch hazel, known to us in the know as *Hamamelis*. Its five or six species are native to the Eastern United States and to Eastern Asia. This strange geographical distribution, common to a number of plants, including tulip trees, has confounded botanists since the time of Asa Gray, the great and famous Harvard Botanist. The Asian species are commonly cultivated because they bloom in the dead of winter on leafless twigs and branches. These low branched trees or shrubs are covered with masses of fragrant flowers with yellow or orangish narrow strap-shaped petals. Our eastern North American species bloom in autumn while still in leaf. Witch hazel bark and leaves are a source of various medicinal preparations familiar to many of us. Witch hazel is used for the treatment of bruises, sore muscles, varicose veins, and last but not least, hemorrhoids. In England, a preparation (not H) is used as an eye-lotion, and branches have been used as a divining rod. As a matter of fact, "witch" or "wych" is a old English term for pliant branches, at least according to John Mabberley's *The Plant Book*, source of these fabulous plant facts.

After we walked through the winter garden, we entered the second growth forest of western hemlock, Douglas fir, western red cedar, and big leaf maple. Suddenly Peter said, "Hear that? Brown Creeper."

"Yes," I said, not hearing anything, but not wanting to admit that my advancing age has made hearing such wispy little sounds impossible even with very expensive aids crammed in both ears. I did remember the first time I heard the bird, however, and what seemed like hours before I finally spotted it slowly working its way up a tall Douglas fir in a stand at Millersylvania State Park in Washington State. I didn't think I would ever be able to get the crick out of my neck from looking up, up, up,

for the little brown mite of a bird that makes its living by working its way up tree trunks gleaning insects and other edibles from the bark of conifers, then flying down to the base of an adjacent tree to repeat the process over and over and over.

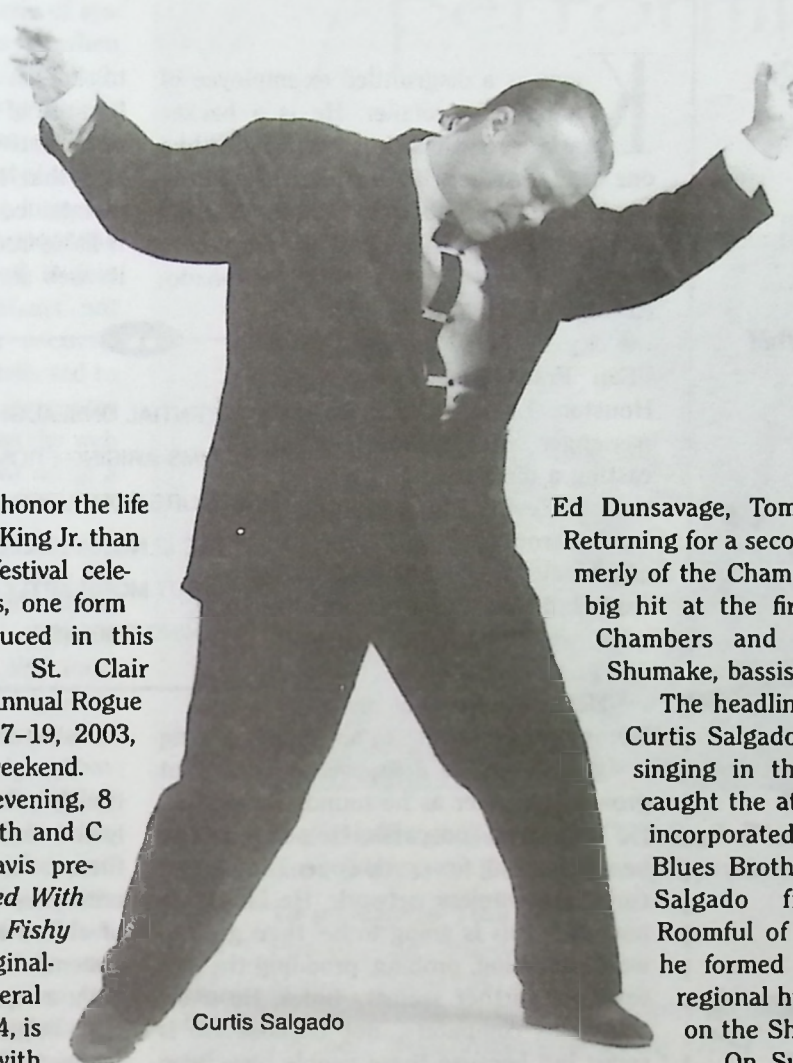
My other close encounter with a brown creeper was in the Ashland Creek watershed with a group of college and university teachers. We were getting ready to age a fairly large Douglas fir tree, when there was a flurry, scurry of activity on the opposite side of the trunk. We peeked around to discover a brown creeper nest under a slab of bark at about eye level. Needless to say we beat a hasty retreat, as to not upset the bird any more than we already had.

As the forest thickened and undergrowth became abundant on our arboretum walk we spotted another tiny year round resident, a winter wren. This noisy little fellow, like some people I know, is not hard to hear. In May and June its song is variously described as a beautiful series of tinkling twitters and trills or as runlets of melody. Its alarm call is an emphatic, *chick*, according to Ralph Hoffman in his old but still delightful book, *Birds of the Pacific States*, published in 1927.

CONTINUED ON PAGE 17

# Rogue Valley Blues Festival

By Ariella St. Clair



Curtis Salgado

What better way to honor the life of Martin Luther King Jr. than by attending a festival celebrating the blues, one form of music introduced in this country by Afro-Americans? St. Clair Productions presents the Third Annual Rogue Valley Blues Festival, January 17-19, 2003, Martin Luther King Jr. Holiday weekend.

The festival begins Friday evening, 8 p.m., at the Unitarian Center, 4th and C Streets, Ashland, with Guy Davis presenting his one-man play *In Bed With the Blues: the Adventures of Fishy Waters*. The play, which was originally produced at the New Federal Theatre in New York City in 1994, is set in 1959 and liberally laced with Delta Blues songs of the 1920s and '30s. *In Bed With the Blues* is a loosely knit hybrid of blues concert, storytelling session and fictional remembrance. Davis records for Red House Records, and his CDs have garnered Best Acoustic Blues Artist, Song of the Year, and Blues Album nominations from the W.C. Handy Awards two years in a row. Many will recognize him from his starring role as Double K in the movie *Beat Street*, or as Dr. Josh Hall on television's *One Life to Live*. Davis grew up with acting and singing in his blood — his parents are Ruby Dee and Ozzie Davis.

Saturday evening, January 18, the festival continues at the Historic Ashland Armory, Oak and B Streets, Ashland. This is an all-ages event with a beer and wine garden. Bring your dancing shoes. Doors open at 6:30 p.m. for a barbecue dinner served by Two Pines Smokehouse (separate charge). 7 p.m. music begins with local favorite Ellen Sheeley and the Blues Reunion featuring

Ed Dunsavage, Tom Freeman and Tom Frederick. Returning for a second time are Lester Chambers (formerly of the Chambers Brothers) and KK Martin. A big hit at the first Rogue Valley Blues Festival, Chambers and Martin are joined by Ronnie Shumake, bassist for Canned Heat.

The headline act on Saturday evening is the Curtis Salgado Band. Salgado was playing and singing in the Robert Cray Band, when he caught the attention of John Belushi. Belushi incorporated some of Salgado's act into his Blues Brothers character, Jake. In the '80s, Salgado fronted the Grammy-winning Roomful of Blues for two years. Afterwards he formed the Stilettos, which became a regional hit in the Northwest. His latest CD on the Shanachie Label is *Soul Activated*.

On Sunday evening the Rogue Valley Blues Festival concludes with a blues jam beginning at 7 p.m. at the Ashland Community Center, Winburn Way across from Lithia Park. The host band for the evening is The Roadmasters with Craig Martin on guitar, Tom Freeman on drums and Tom Frederick on bass.

The Rogue Valley Blues Festival is not just an evening event. On Saturday from 11 a.m. to 3:30 p.m., workshops take place at the Historic Ashland Armory. At 11 a.m. Guy Davis presents *Routes of the Blues*, some history and some hands-on learning; 1 p.m. Lester Chambers teaches harmonica; and 2:30 p.m. KK Martin teaches blues guitar. On Sunday from 11:30 a.m. to 3:30 p.m. workshops take place at the Ashland Community Center. At 11:30 a.m., Curtis Salgado shows his vintage video clips of performances from the '50s-'70s with personal anecdotes and commentary; 1 p.m. Ronnie Shumake

CONTINUED ON PAGE 17

## AMERICAN RHYTHM



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# INSIDE THE BOX

Scott Dewing

## The Legal Byte of Computer Insecurity

Kevin is a disgruntled ex-employee of a national retailer. He is a hacker and a road warrior too. No, not like one of the leather-clad Neanderthals in the movie *The Road Warrior*. He doesn't crash cars or drag people through the street behind his spewing Oldsmobile Toronado. Kevin is driving through the city. Could be any city—San Francisco, Seattle, Houston, Boston. On the passenger seat is a laptop casting a dim glow within the car. Kevin drives criss-cross through a grid of city blocks, past towering dark buildings and low-lying, well-lit coffee shops and restaurants.

He glances over at his laptop now and again to see if he's getting a signal. Then he does; weak at first but growing stronger as he rounds the corner. He pulls over and parks. He's found what he was looking for—a wide-open, unsecured corporate wireless network. He laughs at how easy this is going to be, then goes to work—scanning, probing, prodding the network for further security holes. He gains access to computers, not because he is smart but because these people have been stupid and lazy when it comes to security. Using the compromised network as a resource, Kevin then begins to carry out his ultimate goal—an attack against his former employer's ecommerce website. He is successful at running a buffer overflow attack that brings down the web server. The ecommerce site is down for several days, resulting in tens of thousands of dollars in lost potential sales revenue.

Weeks later, the attack is traced back to the corporate network that Kevin used as a launching pad. In the ensuing court case, Kevin's former employer contends that the unsuspecting company Kevin used

to launch the attack is partially liable because of its negligence to secure its computer network. The hacked company counters that it is the ISP that housed and maintained the unsecured web server that is liable because of its negligence to secure its web server. The ISP contends that the software vendor of the operating system (I won't name any names here) running on the compromised web server was liable for the existence of the security hole in the first place. Meanwhile, Kevin—who was ultimately responsible for the crime—remained unknown, unpunished and free from any responsibility for the financial damage his actions caused.

The above scenario is completely fictional, but something like it will most likely be a real court case sometime in the near future. According to one computer crime/law expert, "The potential onslaught of claims arising from insecure computer systems is not a veiled threat, but more aptly a ripening promise." In our increasingly litigious society, the coming legal battles regarding liability in the digital realm of the Internet will be fierce and costly to businesses, software vendors, ISPs and ultimately you—the consumer.

The resulting financial damage of Kevin's malicious actions raises many questions regarding duty and responsibility for securing and protecting digital assets in the non-physical space of cyberspace. Unfortunately, the difficulty of identifying and tracking down criminals who have committed computer crimes inherently favors holding accountable those parties that helped facilitate the criminal act, which in some cases may be tantamount to going after a gun manufacturer rather than

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the individual who pulled the trigger. To make matters worse, the complex, boundary-less and unregulated nature of the Internet will open the door for a lot of finger-pointing, blame-shifting and confusion regarding accountability.

In the case of Kevin's hack, there were several parties immediately identified as having at least some perceived responsibility: the company whose network was compromised, the ISP and the software vendor. For the most part, the vast majority of systems administrators out there are lax when it comes to information security. Although many of these folks may be very proficient and knowledgeable about the systems they administer, they are often seriously lacking in training and knowledge when it comes to information security. But perhaps the biggest contributing factor of all is just pure laziness, resulting in systems not being promptly patched with security updates. All of these factors contributed to the existence of the unsecured computer network that Kevin used as well as the web server he was able to bring down using a well-known buffer overflow exploit.

When it comes to security, there is an axiom that the more secure a system is the less functional and easy to use it will be. Unfortunately, software vendors routinely sacrifice security for ease-of-use and functionality. Why? Because software vendors sell features and ease-of-use—not security. In the case of buffer overflows, programmers have known about and had the ability to prevent this vulnerability for decades. Yet, it is still the most common exploit used by hackers. This is because coding to prevent buffer overflows slows programs down. In today's technology-driven society, our insatiable "need for speed" has prompted software vendors to consciously eliminate buffer overflow checks from their code base. This trend will continue until consumers (individuals and businesses alike) begin to demand better security rather than speed, ease-of-use and increasing functionality. In this way, we are partially responsible for poor security too.

Implementing and maintaining good information security can be a costly and time-consuming endeavor. Ultimately, if all parties are not held accountable for failure to secure computer systems and networks, there will be an economic incentive to practice the lowest level of due-diligence and care. In the physical world, if there were no laws against theft, CONTINUED ON PAGE 17

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Michael Feldman's

# Whad'Ya Know?

## All the News that Isn't

The government releases a cartoon booklet it will drop over Baghdad to show the Iraq of the Future, or New Babylon, as they like to call it. Moving elevated sidewalks will carry hermetically sealed citizens in commuter pods to democratic elections overseen by the Florida Election Commission, and then on to the oil fields where they will lay pipe in gangs of a hundred while singing traditional songs. Night will be turned into day by sunlight reflected off stationary satellites so oilfield roustabouts can work around the clock while the sun never sets on the American Empire. Poison gas plants will be converted into production of common household products by Proctor and Gamble, while Cargill changes biotoxins into beneficial food additives, and GE taps nuclear stockpiles for safe and renewable energy production. European songbirds, the GAP and Eminem will be rolled out and CD pirating virtually eliminated. In short, paradise regained between the Tigris and Euphrates.

We don't know where bin Laden is, but, then again, we don't know where Dick Cheney is. The fact is, after the intense bombardment at Tora Bora, we should be looking for a much shorter individual, say four-foot-six instead of six-foot-four.

FBI issues a warning to hospitals to expect long waits in ER, endless paperwork in admitting, patients who shouldn't be there in the first place taking up the medical staff's time, and most procedures disallowed by insurance. By the end of the day, the situation had pretty much returned to normal.

And Harry Potter and the Chamber Pot opens, in which some of the older boys at Hogwarts challenge Harry to a new game of skill.

*That's all the news that isn't.*



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# ON THE SCENE

Melissa Block

## Around the Block at ATC

Veteran NPR News correspondent Melissa Block has been chosen to join Robert Siegel as a permanent co-host of *All Things Considered*. A familiar voice to NPR listeners as a correspondent based in New York, Block will soon begin hosting the afternoon newsmagazine, after returning from maternity leave. Block recently sat down to answer a few questions about her past experiences as well as her future as program host.

**Q: You have been at NPR since 1985, working as producer, editor, director, and reporter. How do your experiences prepare you to be host of *All Things Considered*?**

A: Sometimes I think the best preparation for hosting *All Things Considered* would be an expert-level juggling class. Next best: being steeped in the *ATC* bath, as I was for so many years. Having done a variety of jobs at NPR means that I understand how the program is put together: what the pacing should be, what kind of story mix is ideal, and—maybe most important—what the soul and sensibility of the show are. That said, I know there will be days when preparation and training go out the window, and the best I can muster will be instinct and a sense of humor.

**Q: What are you looking forward to as a host? Will there be any trade-offs now that the time you spend getting out of the studio and reporting will be lessened?**

A: This is an unbelievable opportunity to expand my scope and have daily conversations about virtually everything. It's also a chance to forge a more direct connection with our listeners, who welcome the program hosts into their kitchens and cars every afternoon. That's immensely gratifying. I will miss the immediacy of reporting, and some of the rough-and-tumble excitement. But the *ATC* hosts are lucky enough to be able to leave the studio and report from the field. So in a way, it's the best of

both worlds.

**Q: What are your thoughts on taking the mic as *All Things Considered* host?**

A: My first job at NPR 17 years ago was setting up interviews for *ATC* host Noah Adams. I can't imagine better radio teachers than Noah and his then co-host Susan Stamberg; and later, Linda Wertheimer and Robert Siegel. It's a thrill to be joining Robert in hosting *ATC*. I feel like I'm coming home.

“

SOMETIMES I THINK THE BEST  
PREPARATION FOR HOSTING ALL  
THINGS CONSIDERED WOULD BE AN  
EXPERT-LEVEL JUGGLING CLASS.

**Q: History is a great teacher, what have you learned from previous *All Things Considered* hosts such as Susan Stamberg, Noah Adams, Robert Siegel, and Linda Wertheimer?**

A: All four have been tremendous teachers. Susan's spark and energy, Noah's warmth and intense curiosity, Linda's empathy and elegant writing, and Robert's humor and probing intelligence—all are qualities I hope have rubbed off on me over the years. Of course, what's true of all four is that they're terrific listeners, which is also what makes them such great hosts. (Incidentally, one of the early lessons I learned from Noah when I was his producer was to bring lots of change to make pay phone calls when we were on the road. Now I have to remember my cell phone charger.)

**Q: What drew you to journalism?**

A: I guess it stems from a love of language and storytelling, and a general curiosity about the world. That, and an aversion to law school.


**Q: What drew you to radio?**

A: To quote Susan Stamberg, "I'm catching stories with my microphone—a magic wand, waved against silence." I love the intimacy of radio, its simplicity and flexibility. And at NPR we're given free rein to stitch together multi-layered stories, full of rich sound. It's great fun.

**Q: What have been your toughest assignments for NPR?**


A: Far too many interviews with family members of people who died terrible deaths—at the World Trade Center, on TWA flight 800, in the terrorist bombings of U.S. embassies in Africa. Those who agree to talk do so, I think, to pay tribute to their loved ones. And often, they talk to NPR because they know and trust us. But I always leave these interviews emotionally spent, uncomfortable that I've been poking into people's private grief.

**Q: What are the most memorable people you've interviewed?**

A: I have a particular fondness for some local characters I've met in my years in New York. There's Sal Napolitano, who's run the Central Park carousel since he was 15 years old: "It took me a while to learn how to get on and off... It was so bad that I used to get off at the back of the carousel, because I used to go crashing into the closets." There are Renee and Josephine, two elderly women I met on a park bench in Brooklyn who regaled me with wonderful memories of the old New York they knew: "I thought it was wonderful going to work for a nickel, you know, and come back for a nickel. It was wonderful. Never looking over my shoulder, who's going to rob you, or anything." And there's Larry Doherty, a retired New York City cop who raises racing pigeons on the roof of his house in the Bronx: "Oh, yeah, I'm in my glory here. Well, honestly, in my heart I would love to be a horse owner, a racehorse owner. But in my pocket, it dictates I go to pigeons." Their love of the city, their passion for what they do, and their thick, delicious New York accents are unforgettable. 

# INSIDE THE BOX *From p. 15*


then the only incentives for not shoplifting would be relegated to an individual's morals and ethics. I am increasingly suspect that these deterrents alone would not be adequate given the thinning moral and ethical fabric of modern society. In today's increasingly connected digital world, it is imperative that system administrators, ISPs and software vendors increasingly address security issues and make computer systems and networks as secure as possible. If they do not, they will most likely be dragged through the court system in costly negligence lawsuits. Why should we, the consumers, care about all this? Because ultimately, I can almost guarantee that these

legal costs will, in one way or another, be passed on to you and me. 

Scott Dewing is an Information Technology consultant, business owner and writer. He is a Microsoft Certified Professional and holds a B.A. in Journalism from the University of Oregon. He lives in Ashland, Oregon where he is a consultant and general partner with Digerati Group, an IT consulting and network services firm. He is also managing partner of Rogue Data Vault, an Application Service Provider (ASP), Web hosting and secure data storage company. You can email him comments regarding this column at [insidethebox@roguedatavault.net](mailto:insidethebox@roguedatavault.net).

# NATURE NOTES *From p. 12*

Major Allan Brooks illustrated Hoffman's book with pen and ink and color illustrations. Brooks, born in 1869, died in 1946, was one of the foremost wildlife illustrators of his time. He spent most of his life at Okanagan Landing, British Columbia, Canada. Many of his illustrations appeared in *National Geographic*. Although birds in his illustrations have been criticized as appearing too fat, his pen and inks can serve as excellent examples for beginning illustrators to emulate.

If you have trouble hearing *Nature Notes* on the radio, I'll bet I know why you use witch hazel. But I won't tell. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.


# SPOTLIGHT *From p. 13*

teaches electric bass; and 2:30 p.m. Michael "Hawkeye" Herman teaches blues guitar.

If you're not interested in workshops, then have lunch and listen to Rogue Valley blues musicians at the Standing Stone and at the A Street Marketplace courtyard from 12 to 4 p.m.



Ellen Sheeley

Admission to the Third Annual Rogue Valley Blues Festival is: \$45/weekend pass including workshops and blues jam; \$22/Friday evening; \$25/ Saturday evening; \$15/each workshop; \$8/Blues jam. Tickets are available at the Music Coop in the A Street Marketplace, Ashland, or by calling 541-535-3562. For a complete schedule of events, check the website [www.stclairevents.com](http://www.stclairevents.com) and click on Rogue Valley Blues Festival. 



# PROGRAM GUIDE

*At a Glance*

## Specials this month

### *Rhythm & News Service* KSMF/KSBA/KSKF/KNCA/KNSQ

*Afropop Worldwide* is the U.S.A.'s first and longest-lived weekly program on the music of Africa and the African Diaspora. JPR broadcasts the program each Saturday. Hosted by Georges Collinet, *Afropop Worldwide* draws on an unprecedented array of reporters, artists, and cultural guides to present an hour that is authoritative, comprehensive, and entertaining. Every carefully crafted broadcast features live concert tape, exclusive interviews, visits to musicians' houses, urban ambiance from around the African Diaspora, and rare recordings. This month and all year long tune to *Afropop Worldwide*, Saturdays at 3pm following *West Coast Live*.

### *News & Information Service* KSIK / KAGI / KTBR / KRVM / KSYC KMJC / KFMO

This month Jefferson Public Radio features one of the original programs available to listeners of the News & Information Service. Before there was *To The Point*, *The Connection*, *This American Life* or even *The Jefferson Exchange*, there was the BBC. For over 60 years, *BBC World Service* has been the globe's most comprehensive source for news. No other news source has a network of international correspondents, reporters, and producers to rival BBC. Since 1990, when the News & Information Service was launched, the BBC has been a crucial part of the programming. Each day listeners can begin and end their day with programs that examine, in detail, the stories that make the headlines. From politics and economics to international affairs, *BBC World Service* offers news analysis and investigation on world events. Plus, throughout the broadcast day, beginning at 1 p.m., you can hear hourly BBC newscasts from a world perspective. Listen for *BBC World Service* each day on the News & Information Service.

**Note to listeners of the News & Information Service:** Beginning January 31st the World Radio Network (which currently airs nightly from 11 p.m.-1 a.m.) will no longer be available for broadcast.

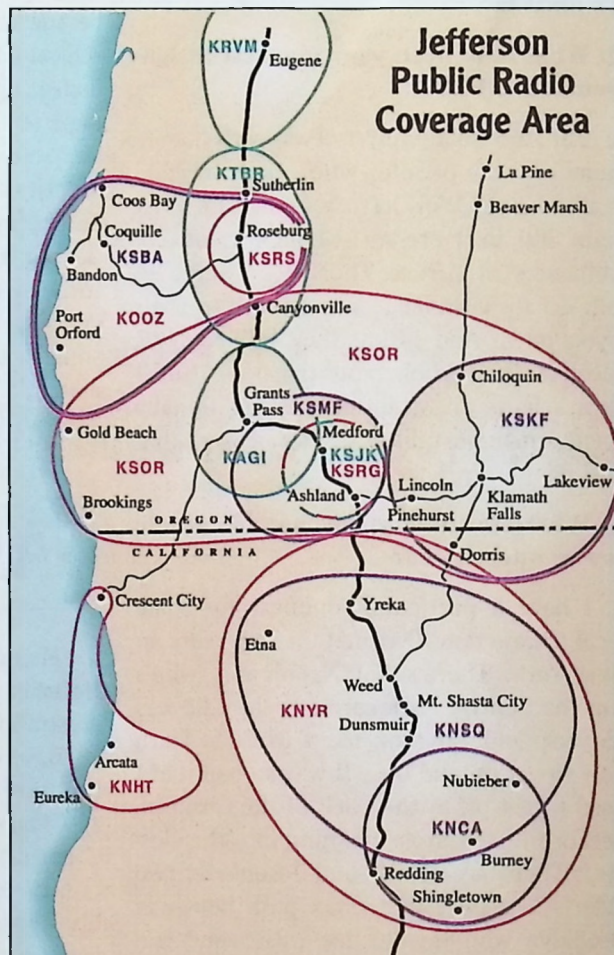
## Volunteer Profile: Paul Christensen



Last spring, Paul Christensen followed the well-worn path to Ashland from the Bay Area, where he worked for many years at Hewlett-Packard. As the new volunteer editor of this magazine's *Artscene*, he finds himself pleading for event announcements which actually arrive before press time.

One feature of southern Oregon that called to him was the creative community. "The rich array of creative life here is like a bubbling spring that fits perfectly into the grace and beauty of the land," he says. "The Rogue Valley provides an incredibly steady stream of inspiration and joy."

Paul is communications director at Gary Zukav's The Seat of the Soul Foundation. In addition to pursuing personal interests in writing, filmmaking and sculpture, he is also experimenting with rural life. Now that their two sons have ventured out into the world, Paul and his wife, Nan, find their household has expanded to include chickens, goats, dogs, cats and a loyal pigeon.



### **KSOR** Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

# CLASSICS & NEWS

KSOR 90.1 FM\*  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRC 88.3 FM  
ASHLAND

KOOZ 94.1 FM  
MYRTLE POINT

KLMF 88.5 FM  
KLAMATH FALLS

KNHT 107.3 FM  
RIO DELL/EUREKA  
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm NPR News	7:00pm State Farm Music Hall	10:30am ChevronTexaco Metropolitan Opera	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm From the Top	11:00am Siskiyou Music Hall
4:00pm All Things Considered		3:00pm Siskiyou Music Hall	2:00pm Indianapolis On the Air
		4:00pm All Things Considered	3:00pm Car Talk
		5:00pm Common Ground	4:00pm All Things Considered
		5:30pm On With the Show	5:00pm To the Best of Our Knowledge
		7:00pm State Farm Music Hall	7:00pm State Farm Music Hall

\* KSOR dial positions for translator communities listed on previous page

## Rhythm & News

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 97.7 FM

KSBA 88.5 FM  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

KSKF 90.9 FM  
KLAMATH FALLS  
CALLAHAN/FT. JONES 89.1 FM

KNCA 89.7 FM  
BURNLEY/REDDING

KNSQ 88.1 FM  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am Morning Edition		6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air		10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered		<b>N. CALIFORNIA STATIONS ONLY:</b>	10:00am Jazz Sunday
5:30pm Jefferson Daily		10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café		11:00am Car Talk	3:00pm Le Show
8:00pm Echoes		12:00pm E-Town	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha		1:00pm West Coast Live	5:00pm All Things Considered
		3:00pm Afropop Worldwide	6:00pm Folk Show
		4:00pm World Beat Show	9:00pm Thistle & Shamrock
		5:00pm All Things Considered	10:00pm Music from the Hearts of Space
		6:00pm American Rhythm	11:00pm Late Night Jazz with Bob Parlocha
		8:00pm Grateful Dead Hour	
		9:00pm The Retro Lounge	
		10:00pm Blues Show	

## News & Information

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

KTBR AM 950  
ROSEBURG

KRVM AM 1280  
EUGENE

KSYC AM 1490  
YREKA

KMJC AM 620  
MT. SHASTA

KPMO AM 1300  
MENDOCINO

Monday through Friday		Saturday	Sunday
5:00am BBC World Service	6:00pm Fresh Air (repeat of 3pm broadcast)	5:00am BBC World Service	5:00am BBC World Service
7:00am Diane Rehm Show		8:00am Sound Money	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden	<b>KRVM EUGENE ONLY:</b>	9:00am Studio 360	10:00am Studio 360
10:00am Here and Now	6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)	10:00am West Coast Live	11:00am Sound Money
11:00am Talk of the Nation		12:00pm Whad'Ya Know	12:00pm Prairie Home Companion
1:00pm To the Point	7:00pm As It Happens	2:00pm This American Life	2:00pm This American Life
2:00pm The World	8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	3:00pm A Prairie Home Companion with Garrison Keillor	3:00pm Rewind
3:00pm Fresh Air with Terry Gross	10:00pm BBC World Service	5:00pm Rewind	<b>KRVM EUGENE ONLY:</b>
<b>KRVM EUGENE ONLY:</b>	11:00pm World Radio Network	6:00pm Fresh Air Weekend	3:00pm Le Show
3:00pm The Tavis Smiley Show		7:00pm Tech Nation	4:00pm Zorba Paster on Your Health
4:00pm The Connection		8:00pm New Dimensions	5:00pm Healing Arts
		9:00pm BBC World Service	6:00pm What's on Your Mind?
		11:00pm World Radio Network	7:00pm The Parent's Journal
			8:00pm People's Pharmacy
			9:00pm BBC World Service
			11:00pm World Radio Network

## Jefferson Public Radio

## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

## Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/prr.html](http://www.jeffnet.org/Control_Center/prr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

## Marketing &amp; Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

## Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

## Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

## Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

## Jefferson Monthly

e-mail: [ealan@jeffnet.org](mailto:ealan@jeffnet.org)

## CLASSICS &amp; NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRC 88.3 FM  
ASHLAND

KLMF 88.5 FM  
KLAMATH FALLS

KOOZ 94.1 FM  
MYRTLE POINT

KNHT 107.3 FM  
RIO DELL/EUREKA

## MONDAY-FRIDAY

5:00am-6:50am

## Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

## JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

## First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

## NPR News

12:06pm-4:00pm

## Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

## All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

## The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

## All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

## State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

## SATURDAYS

6:00am-8:00am

## Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

## First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

## JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm

## From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

## Siskiyou Music Hall

4:00pm-5:00pm

## All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

## Common Ground

5:30pm-7:00pm

## On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

## State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

## SUNDAYS

6:00am-9:00am

## Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

## Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

## St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McClaughlin hosts.

11:00am-2:00pm

## Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm

## Indianapolis On the Air

3:00pm-4:00pm

## CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

## All Things Considered

The latest news from NPR.

5:00pm-7:00pm

## To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

## State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

### FEATURED WORKS

\* indicates January birthday

#### First Concert

- Jan 1 W J. Strauss II: *Wiener Blut*  
 Jan 2 T Ravel: *La Valse*  
 Jan 3 F Kreisler: *Preludium and Allegro*  
 Jan 6 M Bruch\*: *Scottish Fantasy*, Op. 46  
 Jan 7 T Poulenc\*: *Concerto in D minor for Two Pianos*  
 Jan 8 W Puccini: *Capriccio Sinfonico*  
 Jan 9 T von Weber: *Concertino for Clarinet*, Op. 26  
 Jan 10 F Saint-Saëns: *Africa Fantasia*, Op. 86  
 Jan 13 M Kalinnikov\*: *Symphony No. 1 in G minor*  
 Jan 14 T Kraus: *Symphony in C major*  
 Jan 15 W Kuhlau: *Elverhøj Overture*, Op. 100  
 Jan 16 T Gould: *String Music*  
 Jan 17 F Chabrier\*: *Suite pastorale*  
 Jan 20 M Lekeu\*: *Three Poems for soprano and piano*  
 Jan 21 T Sowash: *Impressionist Suite No. 1*  
 Jan 22 W Stenhammar: *Midwinter*, Op. 24  
 Jan 23 T Clementi\*: *Sonata in D major*, Op. 40  
 Jan 24 F King Friedrich II of Prussia\*: *Flute Concerto in C*  
 Jan 27 M Arriaga\*: *Symphony in D major*  
 Jan 28 T Rimsky-Korsakov: *Sinfonietta on Russian Themes*  
 Jan 29 W Delius\*: *Violin Sonata No. 2*  
 Jan 30 T Loeffler: *A Pagan Poem*, Op. 14  
 Jan 31 F Schubert\*: *Intro and Variations for Flute and Piano*

#### Siskiyou Music Hall

- Jan 1 W Rachmaninov: *Piano Concerto No. 2 in C minor*, Op. 18  
 Jan 2 T Vaughan Williams: *Symphony No. 9 in E minor*  
 Jan 3 F Elgar: *Cello Concerto*  
 Jan 6 M Scriabin\*: *Piano Concerto in F# minor*, Op. 20  
 Jan 7 T Poulenc\*: *Concert Champetre for harpsichord*  
 Jan 8 W Beethoven: *Quartet in A minor*, Op. 132  
 Jan 9 T Shostakovich: *Symphony No. 11*  
 Jan 10 F Handel: *Suite No. 3 in D minor*  
 Jan 13 M Mendelssohn: *Cello Sonata #1*  
 Jan 14 T Elgar: *Symphony No. 1 in A flat*, Op. 55  
 Jan 15 W Pleyel: *Symphony in C minor*  
 Jan 16 T Tchaikovsky: *Piano Concerto No. 1 in B flat minor*, Op. 23  
 Jan 17 F von Weber: *Clarinet Concerto No. 2 in E flat*, Op. 74  
 Jan 20 M Piston\*: *Symphony #4*  
 Jan 21 T Reinecke: *Symphony No. 2*, Op. 134  
 Jan 22 W W. F. Bach: *Harpsichord & String Concerto in E minor*  
 Jan 23 T Clementi\*: *Piano Sonata No. 2*, Op. 34  
 Jan 24 F E.T.A. Hoffman\*: *Arlequin* Ballet music  
 Jan 27 M Mozart\*: *Piano Concerto #18*, K. 456  
 Jan 28 T Telemann: *Suite in B flat*

- Jan 29 W Ries\*: *Symphony No. 1, Op. 23 in D*  
 Jan 30 T Boccherini: *String Quartet in A*, Op. 39  
 Jan 31 W Schubert\*: *Symphony No. 5 in B flat*

### HIGHLIGHTS

#### The ChevronTexaco Metropolitan Opera

- January 4 • *Dialogues des Carmélites* by Francis Poulenc  
 Conducted by: James Conlon  
 Cast: Patricia Racette, Christine Goerke, Heidi Grant Murphy, Stephanie Blythe, Felicity Palmer & Matthew Polenzani  
 January 11 • *Die Fledermaus* by Johann Strauss, Jr.  
 Conducted by: Philippe Jordan  
 Cast: Solveig Kringelborn, Rosemary Joshua, Jennifer Larmore, David Kuebler, Paul Charles Clarke, Peter Coleman-Wright, John Del Carlo & Otto Schenk  
 January 18 • *Carmen* by Georges Bizet  
 Conducted by: Yves Abel  
 Cast: Mary Dunleavy, Denyce Graves, Neil Shicoff & Ludovic Tézier  
 January 25 • *Jenufa* by Leoš Janáček  
 Conducted by: Vladimir Jurowski,  
 Cast: Karita Mattila, Deborah Polaski, Kim Begley & Christopher Ventris



Denyce Graves as Carmen in Bizet's *Carmen*, on the ChevronTexaco Metropolitan Opera, January 18.

#### Saint Paul Sunday

- January 5 • *Johannes String Quartet*  
 Franz Joseph Haydn: *Quartet in D major*, Op. 76, No. 5  
 Alban Berg: *String Quartet*, Op. 3  
 January 12 • TASHI  
 William Thomas McKinley: *Scenes from Childhood*, Lullaby, Marbles  
 Charles Wuorinen: *Divertimento*  
 Toru Takemitsu: *Entre-temps*  
 Wolfgang Amadeus Mozart: *Clarinet Quintet in A major*, "Stadler's Quintet"  
 -III. Menuetto  
 -IV. Allegretto con Variazioni  
 January 19 • The Osiris Trio  
 Beethoven: *Trio in D major*, Op. 70, No. 1 "Ghost", -I. Allegro vivace,  
 -II. Largo assai ed espressivo  
 Mendelssohn: *Trio No. 2 in C minor*, Op. 66,  
 -I. Allegro energico, Frank Martin: *Trio on Irish Folk tunes*  
 -II. Adagio,  
 -III. Gigue  
 January 26 • John Holloway, Baroque violin; Aloysia Assenbaum, organ; Lars-Ulrik Mortensen, harpsichord  
 Antonio Bertali: *Chacona a violino solo*  
 Johann Heinrich Schmelzer: *Sonata 6 from "Sonatae unarum fidium"*  
 Georg Muffat: *Sonata "a violino solo"*  
 Heinrich Ignaz Franz Biber: *Sonata III from the 1681 book*

#### From the Top

January 4 • Recorded at the 2001 Mississippi Piano Showcase in Starkville, MS, a great line-up of kids from across the country including a brilliant 17-year-old clarinetist who performs Weber with virtuosic confidence. Also, *From the Top* connects a 15-year-old violinist to the 88-year-old composer of her piece and Roving Reporter Hayley Goldbach discovers real Southern-style home cooking.

January 11 • This week we meet two delightful Norwegian sisters who serenade us not only on their classical violins, but also on their Norwegian folk fiddles. We try to bottle the energy of a 16 year-old flutist, and we present our special feature, "Kids Who've Grown Up Seeing Moose" which includes a fantastic line-up of rural kid classical musicians.

January 18 • This show comes from one of the South's premier concert venues, Spivey Hall at Clayton College outside Atlanta. Spivey Hall's distinguished Albert Schweitzer Memorial Organ, which is the "Rose Bowl of concert organs," is put through its paces by a 16 year-old from Oregon and we hear a performance by a remarkable children's choir. We also hear two soloists from the Atlanta Symphony Youth Orchestra and a remarkable 11 year-old pianist from Pennsylvania.

January 25 • This edition, recorded live at the Music Institute of Chicago, features the sensational Chicago Children's Choir under the direction of Josephine Lee and a wonderful teenage brass quintet. The program also features a teenage cellist whose relentless appetite for munchies is legendary.

# iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit [www.jeffnet.org](http://www.jeffnet.org) and click on the iJPR icon.

## iJPR Program Schedule

All Times Pacific

### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

## PROGRAM GUIDE

# Rhythm & News Service

<b>KSMF 89.1 FM</b> ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM	<b>KSBA 88.5 FM</b> COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM	<b>KSKF 90.9 FM</b> KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM	<b>KNCA 89.7 FM</b> BURNLEY/REDDING	<b>KNSQ 88.1 FM</b> MT. SHASTA YREKA 89.3 FM
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### MONDAY-FRIDAY

5:00am-9:00am  
**Morning Edition**

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm  
**Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm  
**All Things Considered**

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm  
**The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm  
**Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am  
**Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

### SATURDAYS

6:00am-10:00am  
**Weekend Edition**

The latest national and international news from NPR.

10:00am-11:00am  
**Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

### NORTHERN CALIFORNIA ONLY:

10:30am  
**California Report**

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon  
**Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm  
**E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm  
**AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm  
**The World Beat Show**

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00pm-8:00pm  
**American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm  
**The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm  
**The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am  
**The Blues Show**

### SUNDAYS

6:00am-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### **Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

### **Jazz Sunday**

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

### **Rollin' the Blues**

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

### **Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### **New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

### **All Things Considered**

The latest national and international news from NPR.

6:00pm-9:00pm

### **The Folk Show**

Frances Ouyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

### **The Thistle and Shamrock**

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

### **Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

### **Late Night Jazz with Bob Parlocha**

## **HIGHLIGHTS**

### **Marian McPartland's Piano Jazz**

#### **January 5 • Lenore Raphael**

Award-winning pianist and vocalist Lenore Raphael has emerged as one of the most promising musicians in the modern mainstream of jazz. Influenced by such jazz greats as Oscar Peterson, Art Tatum, and Thelonious Monk, Raphael has developed her own swinging style. She brings her creative ideas to the tune, "I'm Old Fashioned." Tipping their hats to one of their major influences McPartland and Raphael end the hour with "Blue Monk."

#### **January 12 • Rosemary Clooney**

*Piano Jazz* pays tribute to the late Rosemary Clooney. One of America's most beloved entertainers, she is probably best known for her starring role in *White Christmas*. On this program from 1992, Clooney reminisces about her early singing career with her sister, Betty, in Tony Pastor's band. The rich, smooth quality of her voice and her skillful phrasing adds to the deep feeling on "Our Love Is Here To Stay" and "September Song."

#### **January 19 • Sir Roland Hanna**

This special *Piano Jazz* was recorded before a live audience at the 2002 Tanglewood Jazz Festival, with guest Sir Roland Hanna. His left hand has been called a musical "Rock of Gibraltar" and he uses his solid sense of rhythm as a springboard into exciting explorations of melody and harmony. Hanna shows his skills as a composer on "Portrait Of John Lewis."

A subtle and insightful pianist, he is a superb two piano partner, as evidenced when he and McPartland get together for "Blues in The Closet."

#### **January 26 • Norah Jones**

Texan ingénue Norah Jones has a smoky, sweet voice that can make standards sound not only revived, but completely new. Blending intimate vocals with superb songwriting and piano playing, Jones draws the listener further and further in. Her style is not limited to jazz, but branches out into the realms of funk, folk, country and western, soul and even a little bit of pop. Jones brings her stealthy warmth to Hoagy Carmichael's "The Nearness of You" and, together, McPartland and Jones kick off a "Beautiful Friendship."

### **New Dimensions**

**January 5 • The Power of One: Making Choices for a Better World** with Julia Butterfly Hill

**January 12 • The Path of Vipassana: Inner Peace for Inner Wisdom** with S.N. Goenka

**January 19 • Humanity with Heart: The New Global Paradigm** with Kevin Danaher

**January 26 • Walking the Indigenous Way in Contemporary Times**

### **The Thistle & Shamrock**

#### **January 5 • New Year's Releases**

Santa left a neat pile of presents under *The Thistle & Shamrock* Christmas tree. Each has the same flat, square-ish shape, and bears an identical gift tag marked "new release." Fiona thinks she knows what these might be, and has her CD player at the ready for the great unwrapping.

#### **January 12 • Western Highway**

The Atlantic-worn western reaches of Ireland and Scotland have a wild and rugged character, best described in music. Davy Spillane, Capercaillie, William Jackson, The Chieftains, Battlefield Band and Maura O'Connell sing songs in English, Irish and in Scots Gaelic, and play free-spirited instrumentals to transport us this week to western places.

#### **January 19 • Working Life**

Workers of today find their toils and frustrations best described in song, as they have ever been. Verses describing their present-day labors add to a body of work songs telling of lifestyles now passed. Listen for workers' viewpoints traditional and contemporary from Dick Gaughan, Karan Casey, Mary Jane Lamond, Deanta, the Fisher Family, and a good many more working musicians.

#### **January 26 • When Rab Met Niel**

Pete Clark is a fiddler from Perthshire who has immersed himself in the legacy of Niel Gow (1727-1807), a hugely inspirational character in Scottish music. Hear Gow's story, including the famous meeting with poet and songsmith Robert Burns, as Pete Clark chats to Fiona and introduces us to his recordings of Gow's fiddle music. Some of the music we'll hear was played by Clark on Gow's fiddle and recorded in the ballroom of Blair Castle, where Gow himself often played.

A "Heart Healthy" recipe  
from

## **Zorba Paster ON YOUR HEALTH**

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## **SWEET POTATOES WITH SPICY PAPRIKA SAUCE**

(Makes 4 servings)

1/3 cup plus 1 tbsp olive oil  
2 large onions, chopped  
1 large tomato, chopped  
2 cloves garlic, chopped  
1 tsp red pepper flakes  
2 tbsp paprika  
2 tbsp enriched flour  
1 cup vegetable stock  
1 1/2 lbs sweet potatoes, cut into 1" cubes

In heavy medium skillet, over medium-low heat, heat 1 tablespoon olive oil. Add onion, tomato, garlic, pepper flakes and paprika and cook 10 minutes; stirring occasionally. Add flour; cook 3 minutes, stirring constantly. Gradually add stock and bring to boil. Reduce heat and simmer until mixture is reduced to 2 cups, about 8 minutes. Transfer mixture to blender and puree until smooth. Season with salt and pepper.

In heavy large skillet, over medium heat, heat remaining olive oil. Add potatoes and cook until golden brown and cooked through, stirring occasionally about 20 minutes. Transfer potatoes to paper towels and drain. Divide potatoes among plates. Bring sauce to simmer and spoon over potatoes.

#### **Nutritional Analysis:**

Calories 9% (181 cal)  
Protein 6% (3.1 g)  
Carbohydrate 7% (26 g)  
Total Fat 11% (8.2 g)  
Saturated Fat 5% (1.13 g)  
Calories from Protein: 7%,  
Carbohydrate: 55%, Fat: 39%

# News & Information Service

**KJSK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

## MONDAY-FRIDAY

5:00am-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

### The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

### Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

### To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

## KRVM EUGENE ONLY:

3:00pm-4:00pm

### The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm

### The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

### Fresh Air with Terry Gross

Repeat of 3pm broadcast

## KRVM EUGENE ONLY:

6:00pm-7:00pm

### The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

### BBC World Service

11:00pm-1:00am

### World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

## SATURDAYS

5:00am-8:00am

### BBC World Service

8:00am-9:00am

### Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

### Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

### A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

### Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm

### Fresh Air Weekend

7:00pm-8:00pm

### Tech Nation

8:00pm-9:00pm

### New Dimensions

9:00pm-11:00pm

### BBC World Service

11:00pm-1:00am

### World Radio Network

## SUNDAYS

5:00am-8:00am

### BBC World Service

8:00am-10:00am

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

### Studio 360

11:00am-12:00pm

### Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

### A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

### This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

### Rewind

Repeat of Saturday's broadcast.

## KRVM EUGENE ONLY:

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

### Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

### What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

### The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

### People's Pharmacy

9:00pm-11:00pm

### BBC World Service

11:00pm-1:00am

### World Radio Network

Keep informed!

# Jefferson Daily

Listen to the **Jefferson Daily**

*Regional news*

*Commentaries*

*In-depth interviews*

*Feature stories*

With News Director Liam Moriarty  
and the Jefferson Daily news team

4:30pm Monday-Friday

## CLASSICS & NEWS

5:30pm Monday-Friday

## Rhythm & News

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
Washington DC 20001

Audience Services:

(202) 513-3232

Tapes and Transcripts:

Toll-free Number:

877-NPR TEXT

(877-677-8398)

<http://www.npr.org/>

### ALL THINGS CONSIDERED

1-877-677-8398

atc@npr.org

[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

### CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

### DIANE REHM SHOW

Call-in line: 1-800-433-8850

drehm@wamu.org

<http://www.wamu.org/rehm.html>

### FRESH AIR

Tapes, transcripts 1-877-213-7374

freshair@whyy.org

<http://whyy.org/freshair/>

### LIVING ON EARTH

1-800-218-9988

loe@npr.org

<http://www.loe.org/>

### MARIAN McPARTLAND'S

PIANO JAZZ

(803) 737-3412

pj@scetv.org

<http://www.scern.org/pj/>

### MORNING EDITION

Listener line: (202) 842-5044

morning@npr.org

<http://www.npr.org/programs/morning/>

### PUBLIC INTEREST

1-202-885-1200

pi@wamu.org

<http://www.wamu.org/pi/>

### REWIND

<http://rewind.kuow.org/>

[rewind@u.washington.edu](mailto:rewind@u.washington.edu)

206.685.7963

### TALK OF THE NATION

totn@npr.org

[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

### TALK OF THE NATION

SCIENCE FRIDAY

scifri@npr.org

[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

### THISTLE & SHAMROCK

[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

### WEEKEND EDITION SATURDAY

wesat@npr.org

[www.npr.org/programs/wesat/](http://www.npr.org/programs/wesat/)

### WEEKEND EDITION SUNDAY

wesun@npr.org

puzzle@npr.org

[www.npr.org/programs/wesun/](http://www.npr.org/programs/wesun/)

### WORLD RADIO NETWORK

Wyvil Court, 10 Wyvil Road

London, UK SW8 2TG

(617) 436-9024 · [mail@wrn.org](mailto:mail@wrn.org)

[www.wrn.org/WRNfromNPR.html](http://www.wrn.org/WRNfromNPR.html)

### PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,  
Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

### A PRAIRIE HOME COMPANION

phc@mpr.org

<http://phc.mpr.org/>

### AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

### AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

### BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

### THE CONNECTION

Tapes 1-800-909-9287

[connection@wbur.bu.edu](mailto:connection@wbur.bu.edu)

[www.wbur.org/con\\_00.html](http://www.wbur.org/con_00.html)

### FROM THE TOP

fttradio@aol.com

<http://www.fromthetop.net/>

### ECHOES

(215) 458-1110

[echoes@echoes.org](mailto:echoes@echoes.org)

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

[echodisc.com](http://echodisc.com)

### HUMANKIND

<http://www.humanmedia.org/>

[dfreudberg@humanmedia.org](mailto:dfreudberg@humanmedia.org)

617-489-5130

### LATE NIGHT JAZZ with Bob

Parlocha

1-773-279-2000

<http://www.wfmt.com>

### ST. PAUL SUNDAY

<http://sunday.mpr.org/>

### SOUND MONEY

money@mpr.org

<http://money.mpr.org/>

### STUDIO 360

[www.wnyc.org/new/Studio360/](http://www.wnyc.org/new/Studio360/)

[studio360letters@hotmail.com](mailto:studio360letters@hotmail.com)

### THE WORLD

[webmaster@world.wgbh.org](mailto:webmaster@world.wgbh.org)

<http://www.theworld.org/>

### THIS AMERICAN LIFE

312-832-3380

[radio@well.com](mailto:radio@well.com)

[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

### TO THE BEST OF OUR

KNOWLEDGE

Orders 1-800-747-7444

[fleming@vilas.uwex.edu](mailto:fleming@vilas.uwex.edu)

<http://www.wpr.org/book/>

### TO THE POINT

[www.moretothepoint.com](http://www.moretothepoint.com)

### WHAD'YA KNOW?

1-800-942-5669

[whadyaknow@vilas.uwex.edu](mailto:whadyaknow@vilas.uwex.edu)

<http://www.notmuch.com/>

### WORLD CAFE

WXPN (215) 898-6677

[http://www.xpn.org/sections/world\\_cafe.html](http://www.xpn.org/sections/world_cafe.html)

### WRITER'S ALMANAC

<http://almanac.mpr.org/>

### ZORBA PASTER ON YOUR

HEALTH

1-800-462-7413

<http://www.wpr.org/zorba/zorba.html>

## INDEPENDENT PRODUCERS

### EARTH & SKY

P.O. Box 2203, Austin, TX 78768

(512) 477-4441 ·

[people@earthsky.com](mailto:people@earthsky.com)

<http://www.earthsky.com>

### GRATEFUL DEAD HOUR

Truth & Fun, Inc.

484 Lake Park Ave., #102

Oakland, CA 94610

[tnf@well.com](mailto:tnf@well.com)

<http://www.trufun.com/gdhour.html>

### MUSIC FROM THE HEARTS OF SPACE

PO Box 31321,

San Francisco CA 94131

(415) 242-8888 · [info@hos.com](mailto:info@hos.com)

<http://www.hos.com/>

### MILLENNIUM OF MUSIC

WETA-FM

PO Box 2626,

Washington DC 20006

1-800-491-8863

[jrcrawford@wclv.com](mailto:jrcrawford@wclv.com)

<http://www.wclv.com/mofm.html>

### NEW DIMENSIONS RADIO

PO Box 569,

Ukiah CA 95482

(707) 468-9830

1-800-935-8273

[css@pacific.net](mailto:css@pacific.net)

<http://www.newdimensions.org/>

### THE PARENTS JOURNAL

[information@parentsjournal.com](mailto:information@parentsjournal.com)

<http://www.parentsjournal.com/>

### WEST COAST LIVE

915 Cole St., Suite 124

San Francisco CA 94117

(415) 664-9500

<http://www.wcl.org>

# Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

## ALTERNATIVE ENERGY

**Electron Connection**  
Hornbrook, CA • 1-800-945-7587  
**Energy Outfitters**  
Grants Pass, OR • (800) GOSOLAR  
**Helio Electric**  
Redding, CA • www.helioelectric.com

## ANIMAL DAY CARE

**K9 Playtime**  
Medford, OR • (541)773-2333

## ARCHITECTURE & CONSTRUCTION

**Archerd & Dresner**  
Ashland, OR • (541)482-8856  
**Weldon & Sons Building & Remodeling**  
Coos Bay, OR • (541)267-2690

## AUTOMOTIVE

**Ed's Tire Factory**  
Medford, OR • (541) 779-3421  
**Franklin Auto Parts**  
Redding, CA • (530) 223-1561  
**Henry's Foreign Automotive Service**  
Phoenix, OR • (541) 535-1775  
**Lithia Dodge Chrysler Jeep**  
Medford, OR • (541) 776-6490  
**Moe's Super Lube**  
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# Artscene

## ROGUE VALLEY

### Theater

◆ The Montana Repertory Theatre performs *The Miracle Worker*, William Gibson's remarkable dramatization of Helen Keller's story, with some of the most wrenching and uplifting scenes in American theater. Fri., Jan. 17, 8pm at the Craterian Ginger Rogers Theater, Medford. \$28/22. (541) 779-3000

### Music

◆ St. Clair Productions presents the Third Annual Rogue Valley Blues Festival, Fri.-Sun. Jan. 17-19. Friday, at the Ashland Unitarian Center: Guy Davis performs *In Bed with the Blues: The Adventures of Fishy Waters*. Guy Davis is a blues musician, composer, actor, director and award-winning writer. Best Acoustic Blues Artist, song of the Year and Blues Album nominations from the W.C. Handy Awards for two years in a row. Saturday at the Ashland Historic Armory: Lester Chambers, KK Martin and Ronnie Shumake Trio, the Curtis Salgado Band and Ellen Sheeley and the Blues Reunion Band. Curtis Salgado was the inspiration for John Belushi's *Blues Brothers* character, Jake. Ellen Sheeley wowed local crowds for many years as the singer for the Blues Express. Sunday at the Ashland Community Center: Blues Jam for all, host band is The Roadmasters. \$45/wkend pass. See Spotlight, p.13. (541) 535-3562 [www.stclairevents.com](http://www.stclairevents.com)

◆ The *One World* performing arts series presented by the SOU Program Board and Jefferson Public Radio continues with Mali guitar legend Habib Koité and his band Bamada, at the SOU Music Recital Hall on Tuesday, January 28. \$33/\$29 general, \$16/14 SOU students/children. (541) 552-6461, [www.oneworld-series.org](http://www.oneworld-series.org)

◆ Craterian Performances presents *Changing Folkus*, including local artists Sam Cuenca, Bob Evoniuk, Alice DiMichele, and James Keigher. They perform a blend of folk music, ranging from bluegrass to Celtic, to contemporary interpretations of original songs. Together they sing four-part harmony, while playing guitar, bodhran, mandolin, bass fiddle, slide guitar and mando-cello. Craterian Ginger Rogers Theater, Medford. Sun., Jan. 19, 7pm, \$15. (541) 779-3000

◆ Dinner Dogs, two-time winner of the Parents' Choice Award, is a trio of musicians

performing music for children on subjects such as self-esteem, health and family life. Suggested ages 4-10. Sat., Jan. 25, 3 pm. \$13, children \$10. Craterian Ginger Rogers Theater, Medford. (541) 779-3000

◆ Chamber Music Concerts presents the Sierra Winds Quintet and pianist, Mykola Suk, performing works by Ibert, Milhaud, Mozart, Beethoven, Jan Bach. Since its inception in 1982, the Sierra Winds Quintet has established itself as a leading chamber music ensemble. All performers are currently in residence at the University of Nevada at Las Vegas. For reper-



Alice DiMichele and James Keigher (above left and right) appear with Bob Evoniuk and Sam Cuenca as part of *Changing Folkus*, blending a variety of folk styles at the Craterian Ginger Rogers Theater in Medford on January 19.

toire details, please visit [www.sou.edu/cmc](http://www.sou.edu/cmc). Sun., Jan. 12, 3pm, SOU Recital Hall, Ashland. Advance \$24/26, door rush \$10 (if available). (541) 552-6154

◆ Community Concert Association presents Lara St. John, violinist, performing on the 1779 "Salabue" Guadagnini, Jan. 14, 7:30pm. North Medford H.S. Auditorium, Medford. (541) 734-4116

◆ New Music Concerts presents new chamber music by Rogue Valley composers. This is the premiere concert of a new series. Sun., Jan. 25, 7:30pm. \$10, 8/seniors, students. Unitarian Center, Ashland. (541) 488-5506

◆ The Rogue Valley Symphony and pianist Kristina Foltz perform music by Weber, Mozart, Ravel and Mussorgsky/Ravel. Jan. 31 (Ashland), 8pm. SOU Recital Hall, Ashland. \$35/31, \$10/students. (541) 552-6398

### Exhibits

◆ The Schneider Museum presents International Graphics published at the Ernest



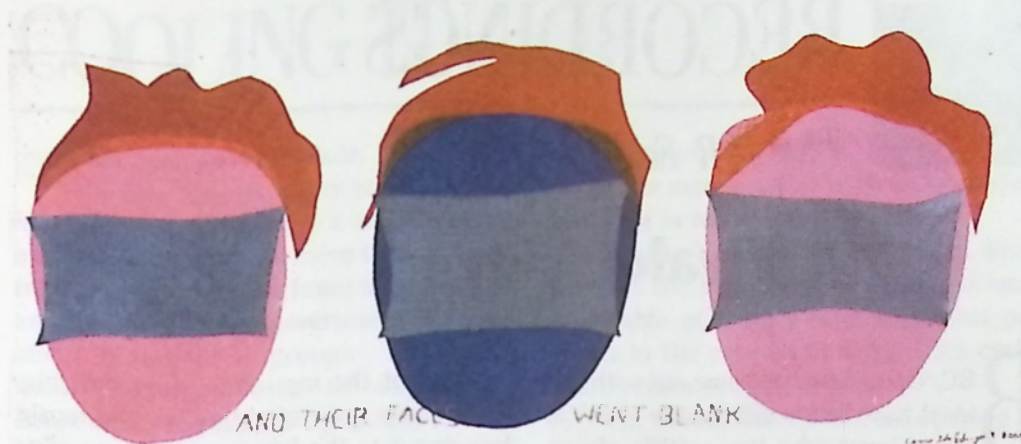
Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)

January 15 is the deadline for the March Issue.

For more information about arts events, listen to JPR's Calendar of the Arts

F. de Soto Workshop in the U.S. and Mexico, beginning Jan. 7. Southern Oregon University, Ashland. (541) 552-6245

◆ The Wiseman Gallery presents *Journalizing Series*, in which artist Carrie Ida Edinger developed colorful poignant visual statements from her written words, using silk screen on muslin. Beginning Jan. 9. 3345 Redwood Hwy, Grants Pass. (541) 956-7339



Carrie Ida Edinger presents *Journalizing Series*, with silk screen on muslin, at the Wiseman Gallery in Grants Pass.

◆ Southern Oregon Historical Society presents *Yesterday's Tomorrows: Past Visions of the American Future*. Ray guns, robots, the atom bomb house, and nuclear-powered car are part of the popular expectations and beliefs that shaped the future. Through Jan. 4 at 106 N. Central, Medford. (541) 773-6536

◆ 7th Annual Sculpture Show, Jan. 2-31. Grants Pass Museum of Art, Grants Pass. (541) 479-3290

◆ Boys & Girls Club Annual Fine Arts Exhibit. Compositions from clubs in Grants Pass, Wolf Creek, Gold Hill, Phoenix/Talent, and Cave Junction. Jan. 8-18 Firehouse Gallery, Grants Pass. (541) 956-7339

## KLAMATH FALLS

### Theater

◆ *Wild Oats* performed by the Linkville Players. A tongue-in-cheek send-up of the shoot-em-up Old West. Jan. 10-Feb 1 \$10/ 8 201 Main Street, Klamath Falls. (541) 882-2586

### Music

◆ The Ross Ragland Theater presents *The Miracle Worker*, performed by the Montana Repertory Theater. A timeless story revealing the courage and resilience of the human spirit in a dramatization of Helen Keller's work with her tutor, Ann Sullivan. Jan. 16, 7:30 \$17/27. 218 N. 7th Street, Klamath Falls (541) 884-5483

◆ *Ozark Jubilee*, direct from Branson, Missouri. World-class fiddler and comedian Doofus headlines a fast-paced show featuring country standards, bluegrass, gospel and comedy. Jan. 23, 7:30pm. \$17/27 Ross Ragland Theater, 218 N. 7th Street, Klamath Falls (541) 884-5483.

◆ *Ain't Misbehavin'*. The new Fats Waller Musical Show brings the comic and musical soul of 1930s Harlem in this rollicking, swinging, finger-snapping revue that's still considered one of Broadway's very best. Jan. 28, 7:30 \$17/27 Ross Ragland Theater, 218 N. 7th Street, Klamath Falls (541) 884-5483

◆ *1776* is a musical telling the story of the writing of the Declaration of Independence, the

friendships and feuds between the founding fathers, performed by The Boarding House Inn. Jan. 17-19. \$17/27 Boarding House Inn, Klamath Falls. (541) 883-8584

## UMPQUA VALLEY

### Music


◆ Twelfth Night Concert, Jan. 3-4, 7:30 pm. First Presbyterian Church, Roseburg. (541) 440-4691

◆ Umpqua Chamber Orchestra & Youth Orchestra, Jan. 28, 7 pm. Umpqua Community College, Roseburg. (541) 440-4691

## OREGON & REDWOOD COAST

### Exhibits

◆ *The Dog & Pony Show*. A juried art show celebrating equines, canines and the year of the horse, through Jan. 11. Coos Art Museum, Coos Bay. (541) 267-3901

◆ Humboldt Arts Council Juried Membership Exhibition, and Morris Graves: *Works from the Vellunitini Collection* by Morris Graves, an intimate look at Graves' use of bird imagery from 1941-54. Throughout January. 636 F Street, Eureka. (707) 442-0278. 



Guy Davis will perform his one-man blues play *In Bed With the Blues: The Adventures of Fishy Waters* as part of the Rogue Valley Blues Festival, January 17-19. See Spotlight, page 13.

Michael Feldman's

# Whad'Ya Know?

## All the News that Isn't

The president has said the US will invade Iraq only under 2 conditions: if Saddam Hussein doesn't comply with the UN resolution, or if he does. Theoretically, if they find a nail clipper on him with a cuticle pusher, it's a material violation.

A successful conquest—excuse me, regime change—would give the US Afghanistan, Puerto Rico, Guam, Palau, Iraq (or Way East Texas, as it will be known), American Samoa and the US Virgin Islands. Not bad for a first term two years in!

Of course it would be nice to have the set: Iraq, Afghanistan and Iran. If you have three you can build hotels.

Das Homeland Security bill passes, making a super agency of dozens of less than super ones. Only makes sense that one small ineffective bureaucratic fiefdom can't do it all alone.

170,000 employees: deployed over 20,000 miles of borders and coastline that comes out to one bureaucrat every 8 miles. Any bureaucrat worth his salt should be able to prevent anything from happening in a four mile radius.

And the courts rule that the phone companies may offer tap waiting.

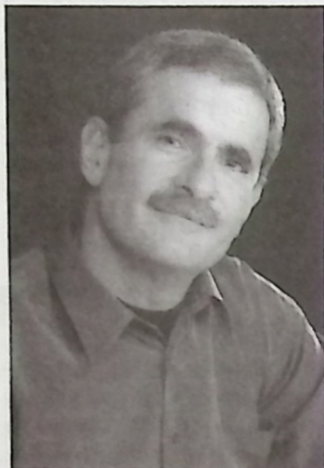
*That's all the news that isn't.*



**12 Noon Saturdays on  
News & Information Service**

# The Jefferson Exchange

with Jeff Golden



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## RECORDINGS

*The JPR Family*

### A Vivaldi Video

**B**BC/Opus Arte has come out with the ideal New Year's gift for the classical music lover who has a DVD player: Vivaldi's *The Four Seasons* with Julia Fischer as the violin soloist and the Academy of St. Martin in the Fields conducted by Kenneth Sillito.

If you don't know this piece, you are missing one of mankind's major musical accomplishments, and you have a treat in store for yourself. This DVD would be a delightful way to be introduced to this score.

I don't have a DVD player attached to my TV, so I first looked at this video on my computer, which has a built-in DVD player, but a small screen.

I liked what I heard and saw so much that I took the DVD to my nearest TV store and plopped it into a high definition digital projection TV. I could not have imagined a better digital TV demonstration, and yet today's DVDs are not true high definition!

The pictures were sharp, clear and beautiful enough to make me want to buy a digital TV on the spot. The surround sound music was harder to judge because I was surrounded by so many other sounds: other programs on other TVs and customers ooh-ing and aah-ing the pictures on other HDTV sets.

Although the Vivaldi has only one sound track, there is a double picture edit. This means you can watch the musicians perform or you can look at gorgeous pictures of the changing seasons at the National Botanic Garden of Wales. In this case the choice is that much harder to make, since the featured violinist is as beautiful as the flowers. And, oh yes, she is an excellent violinist as well!

If you already have a compact disc of Vivaldi's most famous composition, you might still want to have this video DVD.

Looking at the musicians when they play helps focus your attention on the music, bringing it to the foreground of your mind rather than treating it as pleasant background sounds while you are doing and thinking about something else. Looking at the stunning photography of the Welsh gardens provides an extra dimension, treating the eyes as well as the ears.

“

THE PICTURES WERE SHARP,  
CLEAR AND BEAUTIFUL  
ENOUGH TO MAKE ME  
WANT TO BUY A DIGITAL TV  
ON THE SPOT.

I enjoyed the extra features on this DVD too, especially the interview with Julia Fischer, who is a charming, young, articulate German with an excellent command of English. It was interesting to get an idea of what she is like as a person as well as a performer by watching her responses to questions

which came from an invisible and unheard interviewer.

This is Ms. Fischer's first professional recording. I trust that there will be many more to come.

Former Southern Oregon resident Fred Flaxman wrote the "Compact Discoveries" column for the *Jefferson Monthly* every month for five years before moving to Palm Beach County, Florida. He is now the host of a weekly "Compact Discoveries" radio program on WXEL-FM, West Palm Beach, where he also serves as vice president for development. E-mail him at [fllaxman@wxel.org](mailto:fllaxman@wxel.org).

# COOLING IT

From p. 11

once that connection is made.

"There've been so many research studies about this, but nobody's actually doing anything," he says, with more than a hint of frustration in his voice. Jones is heading up an effort with other government agencies and nonprofit groups in the Ashland/Medford area to acquire an Economizer and related equipment needed to process small logs. (If you sense the possibility of a joint operation with the Hayfork folks, you're right: Jones is practically salivating at the prospect, while Jaegel, a little more coy, admits to the possibility.)

This is, to say the least, a situation in flux. Specialized, small-log processing equipment is still in very short supply, as are raw timber materials. Addressing the latter side of this equation, environmentalists and forest restoration specialists say that the federal government is going to have to dig a little deeper in the federal treasury to subsidize fire hazard reduction projects, rather than continuing the awkward practice of mixing them in with commercial logging.

This shift in policy, environmentalists admit, is going to cost the taxpayer more in the short run, but effective fuels treatment programs, they argue, will save a lot of that money through reduced firefighting costs (not to mention the savings, both emotional and financial, to homeowners who will benefit from less intense and destructive fires).

Southern Oregon is taking a lead role in adopting this new approach: The Rogue River and Siskiyou National Forests, as well as the BLM in southern Oregon, are making serious efforts to implement non-commercial fuels-thinning projects.

But there remain some serious questions as to whether these fuels-thinning programs will achieve their ultimate goal. Are we really, through these programs, laying the groundwork for a return to an era of natural fire cycles and the frequent clearing out of underbrush by these natural fires? If this were achieved, then firefighting efforts could be focused to a much greater degree than today on those border regions where there is a direct interface between the forests and human habitation. The rest could burn as it did eons ago,

more frequently and less intensely—saving taxpayers money and, say forest ecologists, resulting in healthier forests.

But there is a lot of skepticism about whether the Forest Service is institutionally capable of linking fuels treatment programs to the concept of natural fire cycles and a return to natural fires.

"The Forest Service has been paying lip service to the idea of naturally burning fires since 1978," says one such skeptic, Tim Ingalsbee of the Eugene-based Western Fire Ecology Center. Ingalsbee feels that the Forest Service, which coordinates the suppression of major fires in this region, including last season's sprawling Biscuit fire, has a "cultural antipathy" to the concept of letting such fires run their



natural course in the future.

That view is echoed by others, including the Klamath Forest Alliance's Felice Pace, who speaks of a "fire bureaucracy" within the Forest Service: Well-funded, beefed up in recent years with federal National Fire Plan monies, and, in Pace's view, with a "vested interest in fire suppression."

That view was borne out to some extent by my interviews with Forest Service officials themselves. They made it clear that in the short run they view fuels treatment programs, because they reduce fire intensity, as a means toward making the forests safer for firefighting crews in subsequent fires.

These same officials seem reluctant to make the link between fuels treatments in the forests and reductions in their fire suppression efforts. In one interview, fire offi-

cial Charles Phenix of the Rogue River and Siskiyou National Forests shied away from predicting anything remotely approaching an era of naturally burning fires or reductions in firefighting efforts, noting that it would be "years and years" before the impact of fuels treatment programs on fire suppression could be determined.

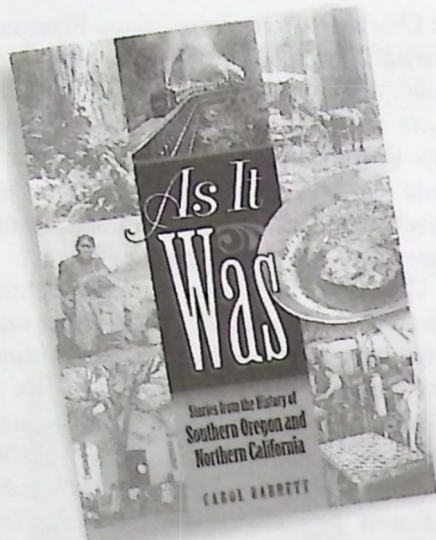
The debate over forest thinning, natural fires and fire suppression will no doubt rage on for years to come. But in the meantime there are steps that those of us who live in fire habitat can take to protect our homes. There are government funds now available to help you and your neighbors undertake your own brush-clearing programs. (The standard ranges from 30 to 100 feet around homes and other structures, depending on forest densities and other variables in the surrounding area.) In northern California, to get a local program started, citizens can contact Ted Tsudama of the state Department of Forestry And Fire Protection at (530) 842-3516, extension 206. Southern Oregonians can contact Jim Wolf or Dennis Turco at the Department of Forestry, (541) 664-3328. These fire hazard reduction efforts in Oregon are typically organized around local watershed councils, so you may want to contact the one in your area to see if there's already an ongoing brush-clearing program.

Forest fires, whether suppressed or allowed to run their natural course, will be with us as long as there are forests. My own sense is that, hesitantly and somewhat reluctantly, we're shifting our own role in dealing with this phenomenon—from that of crisis-driven and detached protectors of the forest, to one in which we're more a part of and in tune with the entire living ecosystem of the forest, of which fire is also an integral part. JM

---

Tim Holt is the author of *Songs Of The Simple Life*, a recently published collection of essays, and *On Higher Ground*, a futuristic novel set in northern California.

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## AS IT WAS

Carol Barrett

### Billy Briggs's Car

In 1912, Billy Briggs was sixteen years old and wanted a car. He lived in Ashland, where retired Judge Calkins had one of the first cars—an Orient one-cylinder, four-horsepower model. The car had given out and was in several parts. Billy bought it for \$25 and put it back together.

An Orient was only about seven or eight feet long, had no top and was steered with a handle. The engine was out in the open over the rear axle. It only had a speed of one to eight miles per hour depending on whether you were going up or down hill.

Billy and his friend Harold Huntley thought it would be fun to drive from Ashland to Crescent City for the fourth of July celebration. They packed food and blankets and started out with \$5 each, planning to stay with friends once they got there.

The first night, the boys had gotten as far as Wilderville. They started the next day as soon as it began to get light and arrived in Crescent City just as it was getting dark. The next day was a parade in which they rode their car and received a lot of excited comments.

The family they were staying with had a daughter whom the boys invited to return with them to Ashland so she could attend a house party. When her father asked how long it would take to get to Ashland, Billy assured him they could make it in a day. They started out with poor Harold sitting on top of the platform over the axle with the engine between his knees.

The first section of the old Crescent City road was built of redwood logs, squared off and set across the road. The car had gone only a short way when they hit a rotten log that gave the car a jolt and broke it in two. The two front wheels, the dash board and the steering handle rolled on down the hill. Fortunately a lumber wagon came by and the man had some two by fours and wire. Using these, they got the car back together but they only got as far as Patricks Creek before night.

It was three days before the trio got to the Applegate River. Here, the car gave out

entirely. A friendly farmer drove them to Grants Pass where Billy wired for enough money for the three of them to take the train to Ashland. Thus ended a very memorable trip.

Source: *Del Norte Historical Society Bulletin*, Nov. 1986

### Early Buick

R. C. Caughell lived near Crescent City, with his parents, two aunts and his grandfather. The family wanted an automobile so they all chipped in and bought the first Buick touring car, a four-door model. The driver sat on the right side. Since the gear and emergency brake were on the right, it was impossible to get out of the car on the right side. A fake door was made to look like a door on the outside. The car had four cylinders and would have gone forty miles an hour if the roads had been better.

Touring cars had canvas tops that "could be put down or up but it was a two man job. When it was up, it was held in place by two straps that went forward, attaching to the stem of the headlights. The headlights were each mounted on top of the fender. In case of rain, isenglass side curtains could be snapped in place, but they had to be unsnapped to open the door to get in or out of the car.

Inflatable tires made for a smoother ride but were subject to flats any time the car was driven. Every car carried a patch kit but the tire had to be taken off, patched, pumped back up and put on, a very difficult job.

The Caughell's Buick had a gas tank under the front seat so that gas could flow to the engine by gravity. On steep slopes the engine would be as high as the gas tank and gravity wouldn't work. In such cases the car was turned around and backed up the hill.

So where did the Caughells go in their new car? Places were limited to the three roads in and out of Crescent City. One went thirty miles north to Brookings. Another went eighteen miles south to the Klamath River. The third went east eighteen miles to Gasquet. If it was dark before you got to your destination you stopped and lighted

the lights. The tail light and dash light were kerosene lights but the headlights were Presto lights. The can of Presto was mounted on the right hand running board and one man would turn it on while the other stood by the headlights to light them.

It's a wonder automobiles ever became popular.

Source: *Del Norte Historical Society Bulletin*, 1998

## Autorail

Logging in the early days presented many problems. One of the hardest to solve was how to bring the big logs from the woods to the lumber mill. Larger mills built railroads but smaller outfits were dependent on tractors or early trucks, both of which were unreliable over muddy dirt roads.

Plank roads were being used to keep trucks from sinking into mud but planks used valuable timber, were slippery, and slow to build. A unique solution was the Junction City-Horton Autorail Road.

In 1923 a Portland man named Arthur Arnold invented a wooden railroad. The rails were made of three two-inch by six-inch planks laminated together with nails. The railroad ties were four by eights set about four feet apart. The wood rails were spiked to the ties. Not only did this require less high grade lumber, it could be run year round. When the ties began to wear, they could be pulled out and turned over.

The E.J. Horton mill was the first to try the autorail. The first engine used was a log truck mounted on a wooden frame. The hard rubber tires were given a two inch steel flange on the inside edge to keep it on the track. It worked well and a second engine was added two years later. The train even hauled sightseers into the woods.

Would the wooden railroad have expanded to other areas if the depression hadn't hit in 1929? We will never know. The Horton mill burned and the company went bankrupt a year later. ■

Source: *Bringing Out the Big Ones*, Walt Wentz

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



# LITTLE VICTORIES

*Mari Gayatri Stein*



WHEN YOUR ANGEL NATURE  
BEGINS TO EMERGE, YOUR DOGS  
ARE ENCHANTED.

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

## THE TALK OF THE NATION

SM

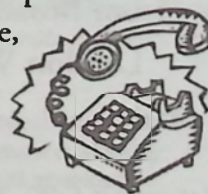


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## THEATER

Molly Tinsley

### Winter Greetings

The winter holiday season transforms the world into a stage indeed. Not only do we pack our days with performances—*The Nutcracker Suite*, *The Christmas Carol*, special concerts and pageants—but we become performers ourselves. Domestic routines are polished into ritual, as we enact traditional scripts, in decorated settings, surrounded by special props. Since I myself am overcome with stage fright, and stumble through the season in a state of high anxiety, I've turned this column over to five friends who recall playing their once-a-year roles with poise and delight.

Julie Inada: "The smell of peppernut cookies makes me think of a dense forest made entirely of sugar. Every December it would burst from the tin my grandma Wilma sent, and I'd marvel that something mixed and baked in Nebraska could beguile us here in Ashland. As we popped the small brown cookies into our mouths, curled up on the couch watching *Charlie Brown* care for his scrawny Christmas tree, I'd study each one, hoping Grandma might have left a fingerprint behind when she gently pushed it off the spoon onto the cookie sheet. The year she died, Dad decided to make the peppernuts himself. He began to mix the magic ingredients, and in the rush of brown sugar, molasses, nutmeg, and white pepper, there arose a vision of Grandma, jet black hair in a sedate bee hive, sharp graceful nose under black-rimmed glasses, leaning against the kitchen door."

Lori Patch: "My family's favorite holiday tradition is surprising each other with presents we have made ourselves: a mirror, custom-sized trivets, a child's name routed on a door sign, painted vegetable dish and assorted mugs, hand-stitched quilts, a lamp made from a tree trunk. The element of surprise is essential and entails much high

drama—whispering, giggling, mysterious errands, and hours spent out in the cold barn. Once I helped my oldest daughter with her first sewing project—a simple cotton jumper for her younger sister. After she went to bed each night, I duplicated her work, creating a matching jumper for her. What a treasure to see her face brighten on

Christmas morning when her sister opened the one she'd made, then really shine with disbelief when she unwrapped the identical jumper for herself."


Ann Magill: "The day after Thanksgiving we always drove to the Blue

Mountains to find our Christmas tree. Our fathers trudged through the woods armed with axes, while we bounded ahead after the dogs, tumbled, and wherever we fell, swept powdery angels in the snow. Once the trees were whisked of snow and chopped, our fathers built a crackling campfire and we'd thaw out in front of it, hoping the smoke would follow us and prove our beauty. Then my dad hauled a huge iron skillet from the trunk of the Chevy, and fried bacon and eggs for all. Soon the hovering dark made the shadows of the trees long and spooky, and he'd sit forward on his haunches, eyes gleaming in the blaze, and recite for us 'The Cremation of Sam McGee.' As we kids huddled there, with the cold lurching toward us and ashes floating like snow, we'd cremate marshmallows to the drone of my father's voice."

Linda Barnett: "In the darkest part of the year we commemorate the feast of Solstice, the return of light. We string white lights, arrange candles, and unpack the special ornaments stored in my partner's white toy chest, a remnant of her childhood. Foremost among these is the family of miniature deer swaddled in excelsior paper which will grace the mantel. I lift the twelve inch stag from his paper tenderly, careful not to damage his proud rack,

WHAT BEGAN IN GLOOM  
ENDS IN THE WARM GLOW  
OF LIGHT.

and then a doe and a fawn—all European-made miniatures, exact in detail. I layer pieces of white felt on the mantel to create a field of snow for them, then arrange the tiny trees I know deer like to sleep beneath. Next the string of white lights to hint of a clear winter night, some positioned under the fabric to make it glow. Then each deer is settled into place. They stand silent, watching, from the sheltering pines. It is a holy place."

Erin O'Kelley: "The roads are slick with black ice. The cold petrifies nostrils and makes earrings freeze in earlobes. But once again we are driving to the Turleys' cabin to celebrate the Festival of Light. Back in the seventies, my dad shucked his Catholicism, my mom her Christian roots, and with a group of friends turned to a blend of world religions. Thirty years later there are twenty of us sitting in darkness around a low table which displays unlit candles and icons of bounty: miniature prophets, Buddha, a manger scene, and a cornucopia of Indian corn. Beginning with the one huge white God candle, each is set burning with a dramatic plume of spark and smoke and a prayer. Then it is time to light our individual votives and offer blessings. Will I offer a prayer for peaceful solutions to the wars around the world? Or will I look to my own heart, which is weary from breaking? I decide to focus on the joy of being with my extended, beloved family. And what began in gloom ends in the warm glow of light." 

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

BY MICHELLE J. MARTINEZ

## Colored Girls

In 3rd grade, Nina Underwood y Yo  
Used to hide under cardboard boxes  
On Hooks Hill, behind the drug store  
Not to play, but to shield us from rocks and words  
Thrown by 5th grade white boys  
'Cuz we colored, said Nina.

In her living room with bellies on the carpet  
We drew on paper with crayons  
A brand new box of eight:  
*Roja, naranja, azul, y verde*  
Yellow, black, brown, and white.  
Not even violet in there.

Nina said she black, but she got to use brown  
To draw her face, and she not sure what color Mexican is,  
Maybe orange and red and brown together.  
Black hair for us both, hers in circles, mine in lines  
Brown eyes for both, and wide noses.

We colored the legs blue, and used green for feet  
Drew shirts with rainbows all over them  
We made colors we didn't have  
We gave ourselves big hearts *con rojo*  
Drew our hands holding  
Then sat back to look at our colored girls  
And noticed *we did not have mouths*

So we drew big brown and homemade violet lips,  
With red tongues, and we reached into the box  
For the last crayon left still with pointy tip  
And wore it down coloring every tooth white

Next time on Hooks Hill, behind the drugstore  
We were there to play, and sing, and laugh and  
When the 5th grade white boys would throw rocks  
And words at us, we would throw them back.  
'Cuz we colored, said Nina.

*Michelle J. Martinez is the 2002 winner of The National Federation of State Poetry Societies' Florence Kahn Memorial Award and read from her collection Salida La Mariposa at the NFSPS convention in Coos Bay in July. She is a 2002 graduate of Colorado State University's Creative Writing Program. This fall, she began her MFA study in poetry at Arizona State University under the tutelage of Alberto Rios.*

Writers may submit original poetry for publication in the *Jefferson Monthly*.  
Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:  
Patty and Vince Wixon, *Jefferson Monthly* poetry editors  
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*Each month approximately 8,500 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.*

All ads may contain 35 words or less and cost \$14 per issue.

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the February issue is January 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below – sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication – personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

## Did you know?

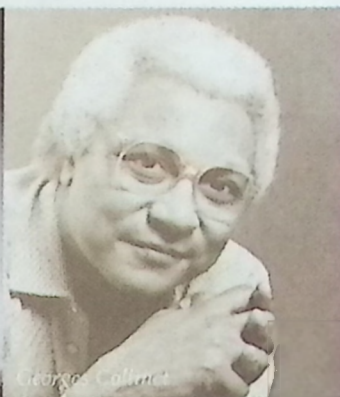
- ☛ 80% of public radio's listeners hold a more positive image of businesses that support public radio.
- ☛ Half of public radio's listeners hold professional, technical, managerial, or administrative jobs.



Noah Adams



Terry Gross



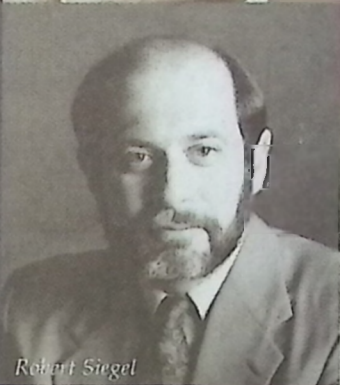
George Colucci



Scott Simon



Liane Hansen



Robert Siegel



Lynn Neary



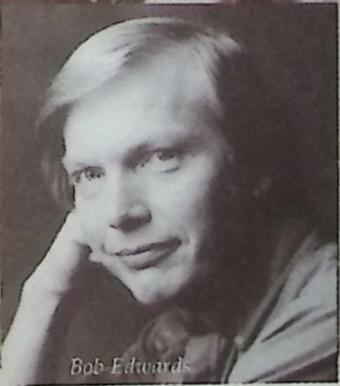
Sylvia Poggioli



Linda Wertheimer



Tony Magnozzi



Bob Edwards

# Your Legacy & Public Radio

**S**o much has changed in the 33 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.

# OREGON Cabaret THEATRE

Become an Oregon Cabaret Theatre  
Season Subscriber

## THREE MONEY-SAVING OPTIONS:

### Anytime Subscription

All 5 Shows for Only \$99

Good for any performance of your choice

### Weeknight/Sunday Subscription

All 5 Shows for Only \$83

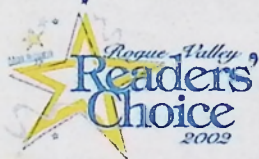
Good for any performance *except* Friday or Saturday

### Sunday Only Subscription

All 5 Shows for Only \$80

Good for Sunday matinee or evening only

- Get preferred choice of dates and seating. Subscribe early. (All season ticket orders are processed in the order they are received.)
- No handling fee for subscribers on initial order.

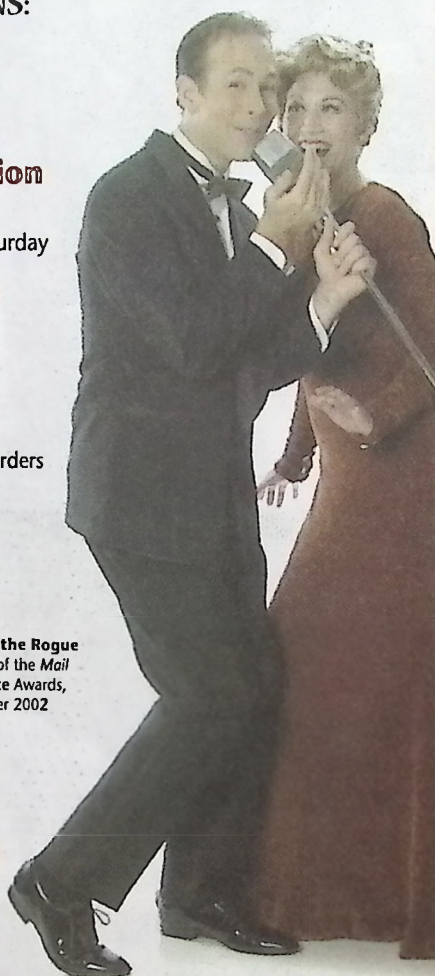


Voted Best Theatre in the Rogue Valley by the readers of the *Mail Tribune*. Readers' Choice Awards, *Mail Tribune*, October 2002

To become a Season Subscriber  
or order tickets

**Call (541) 488-2902**

First & Hargadine – PO Box 1149  
Ashland, OR 97520  
[www.oregoncabaret.com](http://www.oregoncabaret.com)



## 2003 Season: *All-New, All Musical*

**The  
Last  
5  
Years**

An exciting new musical that tells the story of a five-year relationship: he starts at the beginning and she starts at the end.

**February 5–March 10**

Thursday–Monday @ 8:00

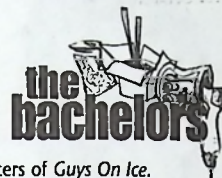
Sunday brunch matinees @ 1:00  
(except Feb 9)

Two 30-something bachelor buddies have their lives changed when a pizza delivery girl comes between them. From the writers of *Guys On Ice*.

**March 19–June 2**

Thursday–Monday @ 8:00

Sunday brunch matinees @ 1:00 (except March 23)



*Pageant*

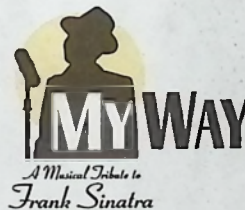
Who will win the Glamouresse Cosmetics annual beauty pageant? Six rather unusual contestants compete in this hilarious send-up of beauty pageants.

**June 11–September 1**

Wednesday–Monday @ 8:00

(no Tuesday performances, no matinees)

A revue of songs made famous by Sinatra: *Fly Me To The Moon, The Lady Is A Tramp, My Funny Valentine, New York New York, One For My Baby, Strangers In The Night...*



**Sept 10–Nov 10**

Thursday–Monday @ 8:00

Sunday brunch matinees @ 1:00 (except Sept 14)

*Parcel from America*

A heartwarming Christmas story set in a small village in Ireland as neighbors come to the rescue when Bridget Kelly's anxiously awaited parcel from her son in America fails to arrive.

**Nov 19–Dec 31**

Nightly @ 8:00 *except*

Nov 24, 27, Dec 2, 9, 16, 24 & 25

Sunday brunch matinees @ 1:00



JEFFERSON  
PUBLIC RADIO

Southern Oregon University  
1250 Siskiyou Blvd.  
Ashland, Oregon  
97520-5025